

Doctor **WHO**

THE BLOOD FURNACE

BY EDDIE ROBSON

THE DOCTOR: SYLVESTER MCCOY

Time and space traveller.

ACE: SOPHIE ALDRED

Tempestuous Londoner.

MEL: BONNIE LANGFORD

Bubbly computer programmer.

STUART DALE:

(LATE 20S) Engineer, boss of the Dark Alloy Corporation. A little nerdish but confident and intelligent.

CAROLYN:

(30s/40s) Poses as a businesswoman... but actually Lynfess, Captain of an occult alien navy.

DANUTA:/ JOEL:

(20s) Her second-in-command: poses as police detective./ Ship worker. Merseyside or other Northern accent. Chipper.

ORLA:

(30S) Stock room controller: Merseysider. Organised, collected.

VINNY:

(LATE 20s) Alien spy, but sounds London. Easygoing, charming.

LEE:

(40s) Site foreman. Merseysider. Gruff, humourless.

ALSO: TONY [ship worker, Northern]; **WORKERS; SOLDIERS; PILOTS.**

DIRECTOR: KEN BENTLEY

SCRIPT EDITOR: ALAN BARNES

PRODUCER: DAVID RICHARDSON

EXECUTIVE PRODUCERS: NICHOLAS BRIGGS & JASON HAIGH-ELLERY

BIG FINISH PRODUCTIONS LTD © 2017

PART ONE

SCENE 1. INT. SHIPYARD (BREAK ROOM)

F/X A SIDE ROOM IN A SHIPYARD ON MERSEYSIDE, AUTUMN 1991. IT CONTAINS AN ARCADE MACHINE, A *STREET FIGHTER II* TYPE GAME. DRAMATIC 16-BIT MUSIC AND SOUND EFFECTS. VINNY'S ABOUT TO BEAT JOEL.

VINNY:

Yes – come on son, come on –

JOEL:

No no no – you won't get me like –

VINNY:

Yes yes –

F/X VINNY BASHES SOME BUTTONS – AND IN THE GAME, WE HEAR JOEL'S CHARACTER FALL BACK, SCREAMING.

JOEL:

No!

F/X THE GAME ANNOUNCES: "YOU WIN!"

JOEL:

You massacred me! What was that move?

VINNY:

Spinning Spider Strike. You roll the stick down-back-up and hit the kick button.

JOEL:

That's brutal, Vinny.

VINNY:

Another game?

JOEL:

Should really get back to work.

VINNY:

Nah, we've still got ten minutes of lunch. Don't give the company your time for free, Joel.

JOEL:

Some of us are grateful to have a job at all, y'know. Me dad's been out of work ten years –

F/X VINNY PUTS A COIN IN THE SLOT.

VINNY:

I put the coin in now, can't waste it.

JOEL:

OK, OK – just a quick one.

F/X THEY'RE PLAYING AGAIN.

VINNY:

So they got you working on the bridge now?

JOEL:

Yeah, fiddly work. The instrument panels arrived this morning and the connections – well it's weird, instead of wires, it's like pipes, like you'd have for –

F/X RAPID SEQUENCE ON PUNCHES IN THE GAME.

JOEL:

How did you do that move?

VINNY:

OK, watch my hands, yeah?

JOEL:

I'm watching.

VINNY:

Down, back, up and then any –

F/X A FLICKERING NOISE – VINNY'S DISGUISE IS GLITCHING – THEN A SLIMY SOUND AS VINNY MOVES HIS HANDS.

JOEL:

Vinny? What – what's happening to –

VINNY:

Oh.

JOEL:

Your hands. That's not –

VINNY:

It's fine.

JOEL:

Fine? They've gone black and they look like they're melting! I knew something like this would happen, handling all that stuff, we've got to [tell –]

VINNY:

No.

JOEL:

But it could happen to someone else!

VINNY:

We're not telling anyone.

JOEL:

How can you be so calm about this? We have to – (MUFFLED)

F/X JOEL'S MOUTH IS COVERED BY VINNY'S SLIMY ALIEN HAND. HE STRUGGLES WHILE THE ARCADE GAME MUSIC CONTINUES IN THE BACKGROUND.

VINNY:

Sorry mate.

JOEL:

(MUFFLED, STARTS TO CHOKE – HIS MOUTH FILLING UP WITH LIQUID)

SCENE 2. EXT. DECK

F/X ON THE DECK OF THE SHIP THAT'S UNDER CONSTRUCTION IN THE SHIPYARD. TARDIS LANDS; DOOR OPENS; ACE EMERGES.

ACE:

We're on a ship.

MEL:

(FOLLOWING) A space ship?

ACE:

No, just a ship ship.

MEL:

Oh yes! But we're not at sea...

F/X DOCTOR EMERGES.

DOCTOR:

No, Mel. This ship is still under construction. We're on Merseyside and the year is 1991.

ACE:

Great. (BEAT) Let's go somewhere else.

DOCTOR:

No, Ace.

ACE:

There's not going to be anything worth doing here, unless Everton happen to be playing Charlton today.

DOCTOR:

They won't be, you're in Division Two at the moment.

ACE:

Dark times.

F/X DOCTOR STARTS WALKING OFF.

DOCTOR:

Let's just take a quick look below deck. These old hulks are beautiful pieces of engineering, you know...

SCENE 3. INT. SHIP (STAIRWELL/PASSAGE)

F/X DOCTOR DESCENDS SOME STEPS, FOLLOWED BY ACE AND MEL:.

DOCTOR:

Unusual design...

MEL:

What sort of ship is it?

DOCTOR:

I thought it was a cargo ship at first, but there are some very odd touches – I wonder if perhaps it's military..

ACE:

Military?

DOCTOR:

Oh now you're interested.

F/X OFF THE STAIRWELL; WALKING ALONG A PASSAGEWAY.

ACE:

Worried, actually. What do we say if they find us poking around?

DOCTOR:

It's Sunday. The yard is closed, we have the complete run of the [place –]

F/X LEE CALLS TO THEM FROM FURTHER ALONG.

LEE:

(OFF) Oi! Who are you?

DOCTOR:

Or... maybe it's Tuesday.

LEE:

(MARCHING OVER TO THEM) You can't just wander in here – where'd [you –]

DOCTOR:

I'm the Doctor – thank heavens you're here.

LEE:

Me?

DOCTOR:

Yes! Who are you?

LEE:

Lee Clayton, shop floor manager. Wait, if you've [been –]

ACE:

Oh, good! We're an inspection team from, er...

MEL:

The Foreign Office. Exports like this are just what Britain needs right now.

LEE:

Did you clear this with the boss?

DOCTOR:

Of course! Go and check with him.

LEE:

I will. You [wait -]

F/X ANOTHER WORKER COMES HURTLING ALONG THE PASSAGE.

TONY:

(OFF) Lee! Lee! I just found Joel in the break room, lying on his back [and he -]

LEE:

There's a shock - tell the idle sod to get back to work.

TONY:

(OFF) He's dead!

LEE:

Y'what? (TO DOCTOR) You lot, stay here!

DOCTOR:

No, we're coming too.

F/X DOCTOR MARCHES ON BEFORE LEE CAN STOP HIM.

SCENE 4. INT. SHIPYARD (STUART:'S OFFICE)

F/X STUART IS ON THE PHONE TO ORLA.

ORLA:

(D) They're in a green folder marked 'payroll'.

STUART:

Who put them in a green folder marked 'payroll'?

ORLA:

(D) You did, before you signed them off last time.

F/X FLURRY OF SHUFFLING FILES.

STUART:

Yes I can see it now. Thank you, Orla.

ORLA:

(D) I'm not your secretary, Stuart.

STUART:

I'm going to get one, I promise – and we're going to set up a database, and –

ORLA:

(D) Yes, I know. I'm sorry to leave you in the lurch –

STUART:

No no, I'm sorry to call you at home. How are you?

ORLA:

(D) They say the morning sickness should go away about now.

STUART:

Rest up. I think we've got all we need to [complete –]

F/X STUART'S PHONE BUZZES.

STUART:

Sorry, Orla, I've got a call on the other line. I'll let you get back to *Neighbours*.

ORLA:

(D) I'm not watching *Neighbours*, I'm –

F/X STUART SWITCHES TO THE OTHER LINE.

STUART:

Hello?

SCENE 5. INT. SHIPYARD (CORRIDOR)

F/X OUTSIDE THE BREAK ROOM. LEE EMERGES, CLOSING DOOR BEHIND. HE'S QUITE SHAKEN.

LEE:

(TO SELF) Oh, man. That's just -

ACE:

Well?

LEE:

Do you know anything about this?

MEL & ACE:

No.

DOCTOR:

But we'd like to. What happened to the man in there?

LEE:

Well he's dead!

DOCTOR:

I'm very sorry. Could I see the body?

MEL:

Doctor -

LEE:

Nobody's going in there until the police arrive.

DOCTOR:

We want to help.

LEE:

Listen, I don't like you. I don't think you're from the Foreign Office and even if you were I wouldn't like that either.

ACE:

Look - we didn't kill him.

DOCTOR:

He never said we did.

MEL:

But he thought it. Look, Lee: we're not from the Foreign Office, we just came to have a look around, we didn't realise it was off-limits -

LEE:

There's a massive sign on every gate.

DOCTOR:

Afraid of what we might see?

LEE:

(BEAT) No. Safety reasons.

MEL:

We're sorry for trespassing –

F/X STUART IS WALKING OVER.

STUART:

(GOBSMACKED) It can't be...

MEL:

(NOT NOTICING HIM) But we had nothing to do with the death [of that –]

STUART:

Melanie?

MEL:

How do you know my – (ASTONISHED) Stuart?

STUART:

What... what on Earth are you doing here?

ACE:

Friend of yours, Doughnut?

LEE:

Boss – do you want to see –

STUART:

What is it, Lee?

LEE:

Joel!

STUART:

Of course, sorry. Have you called the police?

LEE:

Yeah. And I found this lot wandering [about –]

DOCTOR:

On the ship you're building. Nowhere near the body.

STUART:

Melanie, are these friends of yours?

MEL:

Yes, and they're not murderers, I promise.

STUART:

Did you come to see me?

MEL:

No.

STUART:

(DISAPPOINTED) Oh.

LEE:

So you didn't know they were coming?

ACE:

We already admitted that.

STUART:

Lee, it's fine. I've known Melanie since college. We were, uh –

ACE:

(TO MEL) Was he?

MEL:

Yes.

ACE:

Right.

LEE:

And what about these two?

MEL:

(SIGHS) This is my friend Ace and... her... uncle.

DOCTOR:

Hello. I'm the Doctor.

MEL:

He's a bit of a... shipping enthusiast – he's harmless.

DOCTOR:

Completely harmless.

STUART:

Lee, we need to look at our security.

LEE:

We've locked the whole yard down, boss – nobody's to leave until the police get here.

STUART:

Good, good. This is terrible, with Joel – keep me posted, I'd like to have a chat with Melanie.

MEL:

All right.

DOCTOR:

(TO STUART) Do you have any tea, or [maybe -]

ACE:

I think he means just her.

DOCTOR:

Oh.

F/X MEL AND STUART WALK AWAY.

LEE:

(TO TONY) Tony - keep an eye on them. I've got to make sure everyone knows about - this.

TONY:

Right.

F/X LEE WALKS AWAY.

DOCTOR:

(LOW) Ace, I need to see that body.

ACE:

(LOW) You realise it might just a normal death the police could solve themselves?

DOCTOR:

(LOW) We should establish that before they get here.

ACE:

(SIGHS; LOW) Alright, I've got an idea. (CALLS) Tony - mate - is there a ladies' loo around here, or do you not have much call for one?

SCENE 6. INT. SHIPYARD (MEETING ROOM)

F/X STUART ENTERS, FOLLOWED BY MEL.

STUART:

Sorry about the mess – this is technically our meeting room, but we tend to use it as a general overflow workspace...

MEL:

But it does have a drinks machine.

STUART:

Yes, it does coffee-flavoured drinks, tea-flavoured drinks, chocolate-flavoured drinks, soup-flavoured drinks –

MEL:

Coffee.

STUART:

Coffee-flavoured drink it is.

F/X STUART OPERATES THE MACHINE.

STUART:

It's very good to see you. You kept in touch for the first few years after college, but –

MEL:

Sorry, it wasn't anything personal – I was travelling.

STUART:

Travelling?

MEL:

Why do you say it like that?

STUART:

You were always so career-focused – never figured you for the type who'd go off and live in a commune in Bali.

MEL:

It was very much nothing like that.

STUART:

I'd love to hear more about it.

MEL:

(CHANGING SUBJECT) You seem to be doing very well. He called you 'boss' back there.

STUART:

Yeah. I mean, I picked up the yard for absolute peanuts –

MEL:

Last time I saw you, you didn't have enough peanuts to buy a shipyard.

STUART:

I made a bit of money off this steel process I patented – look, we keep a piece of it mounted on the wall, there.

MEL:

That's steel?

STUART:

Yeah, the process gives it that almost blueish dark gunmetal colour – we call it Dark Alloy.

MEL:

What else is good about it?

STUART:

Strength, durability in extreme heat – it's thinner and lighter without compromising those things.

MEL:

Did you come up with that all on your own?

STUART:

Er, yes. Just tinkering around. That's why my company's called the Dark Alloy Corporation. Thought it had a nice sort of late Victorian feel.

MEL:

Very impressive.

STUART:

(BEAT) You know, your timing couldn't be better.

MEL:

Oh?

STUART:

Follow me.

SCENE 7. INT. SHIPYARD

F/X DOCTOR IS STILL STANDING AROUND WHEN LEE RETURNS.

LEE:

Where's your niece gone?

DOCTOR:

Just to the toilets.

LEE:

Right.

DOCTOR:

She's been gone a little while – I hope she's all right.

F/X SUDDENLY ACE'S VOICE COMES FROM SOME DISTANCE AWAY.

ACE:

(OFF) Help! Help – he tried to kill me!

DOCTOR:

Oh my goodness!

LEE:

Who?

ACE:

(OFF) Tall bloke, dark hair – he had a flick knife, he went up the stairs!

LEE:

Right – you guys, come on!

F/X LEE AND SOME OTHER WORKERS PELT IN ACE'S DIRECTION. WHEN THEY'VE GONE:

DOCTOR:

(TO HIMSELF) Very effective, Ace.

F/X DOCTOR GOES INTO THE BREAK ROOM.

SCENE 8. INT. SHIPYARD (CORRIDOR)

F/X ACE RUNS UP SOME STAIRS. LEE AND SOME OTHER WORKERS ARE BEHIND HER.

ACE:

Up here! This way!

LEE:

Hoi! Hang back, love, let us deal with this. Did you see where he went?

ACE:

Through that door.

LEE:

(SCEPTICAL SUDDENLY) You're sure?

ACE:

I heard it bang just before I got here.

F/X LEE RATTLES THE DOOR HANDLE.

LEE:

It's locked.

ACE:

He must've locked it from the inside.

F/X LEE'S UNLOCKING THE DOOR.

LEE:

It doesn't lock from the inside, because -

F/X LEE OPENS THE DOOR.

LEE:

It's a cupboard.

ACE:

Oh. Maybe he went another way.

LEE:

Or maybe there was no bloke and you think we're a bunch of divs.

ACE:

The thought never crossed my mind.

LEE:

(TO OTHERS) One of you lot take her to my office.

VINNY:

(PUSHING FORWARD) I'll do it.

LEE:

Cheers, Vinny. Watch her until I get there.

VINNY:

Come on, love.

F/X VINNY LEADS ACE AWAY.

ACE:

You're letting him get away!

SCENE 9. INT. SHIPYARD (IT CENTRE)

F/X MEL AND STUART WALK IN.

STUART:

They're in here...

MEL:

Ooh. These look fresh out of the box.

F/X STUART TURNS ON A BANK OF COMPUTERS.

STUART:

This is why we've been working in the meeting room a lot – this is going to be the new design and testing centre.

MEL:

(INHALES) I love that new computer smell.

STUART:

They're the first systems we've had.

MEL:

Really? You need to get with the program! (LAUGHS AT OWN JOKE)

STUART:

Yes, I know – I meant to, but we were stretched for money and time. But I'm dragging us into the Nineties. 3D modelling has improved so much –

MEL:

Not just your design work – you should be doing your stock-keeping, book-keeping, payroll, client [records –]

STUART:

Absolutely – and I need someone to manage those systems for me. And it seems like you don't have a job, so...

MEL:

(TAKEN ABACK) Oh.

STUART:

Is that a good 'oh'?

MEL:

It's a surprised 'oh'.

F/X KNOCK AT DOOR. STUART GOES TO OPEN IT.

STUART:

You don't have to say 'yes' now. But it'd be great to work with you, so if you could think about it?

F/X STUART OPENS THE DOOR TO LEE.

LEE:

Sorry for interrupting, boss. We've got a situation downstairs.

SCENE 10. INT. SHIPYARD (BREAK ROOM)

F/X DOCTOR IS ARGUING HIS POSITION.

DOCTOR:

I did not lay a finger on the body! I was [merely -]

F/X DOOR OPENS. LEE ENTERS, FOLLOWED BY MEL AND STUART.

LEE:

His friend told us someone tried to kill her, then we went on a wild goose chase while he was messing about with the body.

DOCTOR:

I was carefully examining him.

MEL:

Doctor, for heaven's sake -

STUART:

And you thought that was your job, not the police's?

DOCTOR:

You've seen the body? The black sticky substance around his mouth?

MEL:

Looks like squid ink.

DOCTOR:

Yes, and it didn't come from a squid, so where do you think it [did -]

STUART:

(FLUSTERED) None of this is any of your business.

LEE:

Boss, I reckon we should keep them apart until the rozzers get here. Dunno what's keeping them.

DOCTOR:

If I killed this man, don't you think I'd be trying to get away?

STUART:

How well do you know these people, Melanie?

MEL:

I can vouch for him. (TO DOCTOR) Where's Ace?

LEE:

In my office. Vinny's with her.

SCENE 11. INT. SHIPYARD (FLOOR OFFICE)

F/X VINNY IS KEEPING WATCH OVER ACE.

ACE:

This is ridiculous. Whoever did it could be miles away by now.

VINNY:

They could, yeah.

ACE:

I mean, they wouldn't have hung around!

VINNY:

Maybe. Maybe not.

ACE:

Did you know him? The man who died?

VINNY:

Everyone knows everyone here. He was a good lad, Joel.

ACE:

I'm sorry.

VINNY:

So am I.

SCENE 12. INT. SHIPYARD

F/X MEL AND THE DOCTOR HANGING AROUND, WAITING. LOW VOICES.

MEL:

What did you think you were doing?

DOCTOR:

What I always do.

MEL:

I suppose. It feels rather different when it happens in front of someone you know.

DOCTOR:

You seem to know him well.

MEL:

He was my boyfriend for two years – more than two. He was studying Engineering, after graduation he was offered a job in the Middle East and I was happy where I was, so..

DOCTOR:

Long distance relationships are awkward.

MEL:

He's just offered me a job here.

DOCTOR:

Oh. And what did you say?

F/X STUART WALKS OVER. MEL GOES TO HIM, EAGERLY.

MEL:

Stuart?

STUART:

(A LITTLE CONFUSED) Did you say something, Melanie?

MEL:

I've had a chance to think it over, and – Your nose is bleeding.

STUART:

Is it?

MEL:

Here, take a tissue – (AS HE DOES) Are you all right?

STUART:

It's nothing. I've got a headache. What were you saying?

MEL:

I'll take the job.

DOCTOR:

Mel, you can't [be -]

STUART:

Oh wow. That's amazing.

MEL:

I can't wait to get started.

STUART:

I've actually just heard our client is dropping by.

MEL:

That's not ideal timing, what with [the -]

STUART:

The fatality, yes, but she's not someone you can say no to. You can meet her - she'll be here any minute.

F/X STUART STARTS WALKING, LEAVING MEL WITH THE DOCTOR.

MEL:

I'm sorry, Doctor -

DOCTOR:

You don't have to apologise.

MEL:

It was just now - realising the offer might get taken away - it made me realise, I do want it. It's such a good job for me.

DOCTOR:

You don't have to explain.

STUART:

(OFF) Melanie! I said we'd see her up in the meeting room.

F/X MEL STARTS TO WALK AWAY.

MEL:

OK - Doctor? I'll catch up with you before you go?

DOCTOR:

Of course. (TO HIMSELF) Assuming we're allowed to leave.

SCENE 13. INT. SHIPYARD (OFFICE)

ACE:

So what do you do here?

VINNY:

Welding. You don't have to pretend to be interested.

ACE:

You use like a blowtorch?

VINNY:

Let's talk about you. Not from round here, are you?

ACE:

No, I travel around.

VINNY:

So how come you're poking around a ship?

ACE:

I wasn't poking around. I was just here – The Doctor dragged me here.

F/X SAME FLICKER AND SQUELCH WE HEARD IN THE OPENING SCENE.

VINNY:

And why's he poking around a... What? What're you looking at?

ACE:

(NERVOUS SUDDENLY) Your hands.

VINNY:

Gah, thought I fixed this stupid glitchy piece [of –]

ACE:

You're not human.

VINNY:

Very observant.

ACE:

Did you kill that man?

VINNY:

Oh that's nice. Assume the alien did it.

ACE:

Did you?

VINNY:

(BEAT) Yeah.

ACE:

OK – I'm sure you were scared, and you just lashed out –

VINNY:

No, wasn't like that at all. I've got a very, very important job to do and I can't let anyone get in the way, so –

ACE:

You're gonna kill me too.

VINNY:

No. I'm taking you with me.

ACE:

Where?

VINNY:

Home.

F/X ACE MAKES A QUICK MOVEMENT, BUT VINNY CUTS HER OFF:

VINNY:

Don't even think about making a move for the door.

ACE:

I wasn't. Cos If I did, you'd stop me easy, right?

VINNY:

I would.

ACE:

That's why I was planning on hitting you with the paperweight first.

VINNY:

What?

F/X ACE PICKS PAPERWEIGHT OFF THE DESK, HURLS IT.

ACE:

(EFFORT)

VINNY:

(HIT ON HEAD) Argh!

ACE:

See ya! (RUNS OUT)

SCENE 14. INT. SHIPYARD

F/X ACE RUNS ACROSS THE SHOP FLOOR TOWARDS THE DOCTOR AND LEE.

ACE:

(OFF) Hey! Hey!

LEE:

What?

ACE:

(OFF) It's that bloke Vinny!

DOCTOR:

What about him?

ACE:

(OFF) He's the killer – he was going to kill me but –

F/X ACE HAS REACHED THEM NOW.

LEE:

I can't believe you're trying to pull this again.

ACE:

Alright, I lied before – but it's true this time! He hasn't followed me so he must be trying to get away –

DOCTOR:

Show me.

ACE:

This way.

F/X ACE AND THE DOCTOR RUN OFF.

LEE:

Hey – hey! You can't go anywhere till you've talked to the rozzers!

SCENE 15. INT. SHIPYARD (MEETING ROOM)

F/X MEL AND STUART ENTER.

STUART:

I wish I'd had time to tidy up.

MEL:

You should've told her you couldn't see her today.

F/X CAROLYN IS ALREADY THERE.

CAROLYN:

It's rather late for that, I'm here now.

STUART:

Carolyn. Hello.

CAROLYN:

I gather one of the workers has died? How sad.

STUART:

The police should be here soon. In fact, I'm surprised [they -]

CAROLYN:

I'm sure they'll sort it out. Who's this?

MEL:

Melanie Bush. Lovely to meet you.

STUART:

This is Carolyn Evans. (TO CAROLYN) I've just offered Melanie a job, and she's said yes.

CAROLYN:

Oh good, I've been telling you you need a secretary.

MEL:

No, not a secretary.

STUART:

Much more exciting than that.

CAROLYN:

Do tell.

STUART:

Come with us - we'll show you!

SCENE 16. INT. SHIPYARD (CORRIDOR)

F/X A CORRIDOR ON THE OUTER EDGE OF THE YARD. DOCTOR AND ACE RUN DOWN IT.

ACE:

He's an alien.

DOCTOR:

I know.

ACE:

You know?

DOCTOR:

Well, I knew the murderer was an alien. The residue on his face had a chemical structure that [was -]

ACE:

Where now?

F/X THEY STOP RUNNING.

DOCTOR:

You go this way, I'll go -

F/X MOVEMENT DOWN THE CORRIDOR - IT'S VINNY. HE OPENS AN OUTER DOOR AND ESCAPES.

ACE:

That way! There he is!

DOCTOR:

He's going outside! After him!

F/X DOCTOR AND ACE RUN, GO THROUGH THE DOOR -

SCENE 17. EXT. SHIPYARD (CONTINUOUS)

F/X DOCTOR AND ACE EMERGE ONTO A METAL GANTRY THAT RUNS ON THE OUTER EDGE. CLANGING FOOTSTEPS. BELOW IT IS WATER. THE GANTRY IS RUSTY AND HASN'T BEEN USED IN YEARS: IT CREAKS WHENEVER THEY MOVE. VINNY GRABS THE DOCTOR AS THEY RUN OUT AND HOLDS HIM.

VINNY:
Gotcha.

DOCTOR:
Urk!

F/X ACE STOPS RUNNING.

ACE:
Let him go.

VINNY:
No way.

ACE:
Even if you get past me, look – this walkway doesn't go anywhere. Unless you want to go for a dip in the Mersey.

DOCTOR:
She's right – let's go back inside and talk about [this –]

VINNY:
No – I'm taking one of you with me and I don't care who. I want to know who sent you.

DOCTOR:
We came of our own accord.

VINNY:
You can't fool me. You're not from Earth and I'm not sure about her either.

DOCTOR:
Perhaps we can help [you –]

F/X GANTRY CREAKS UNDERNEATH THEM.

ACE:
We need to get off this thing – it can't take the weight.

VINNY:
I'm not going back through there.

ACE:
Then we're all going in the river! Don't be daft –

F/X THE GANTRY BEGINS TO BUCKLE ALARMINGLY..

ACE:

Woah —

DOCTOR:

Ace, get back inside —

F/X GANTRY COLLAPSES —

DOCTOR:/ACE:/VINNY:

(CRY OUT, FALLING)

F/X GANTRY HITS THE WATER!

SCENE 18. INT. SHIPYARD

F/X LEE'S WALKING AROUND.

LEE:

Has anyone seen Vinny? Don? You seen him? He was in my office,
[but -]

F/X DOOR OPENS AND DANUTA WALKS IN. HE'S POSING AS A POLICE
OFFICER AND HAS TWO ASSOCIATES WITH HIM, DOING THE SAME.

DANUTA:

(OFF) Looking for Mr Clayton. Lee Clayton?

LEE:

That's me.

F/X DANUTA MARCHES OVER TO HIM.

DANUTA:

Detective Inspector Marsden. Has anyone left the building since
it happened?

SCENE 19. INT. SHIPYARD (IT CENTRE)

F/X STUART AND MEL ARE SHOWING CAROLYN THE NEW COMPUTERS.

STUART:

We're going to be so much more efficient with this, our designs will be more rigorously tested, and with Melanie on board –

MEL:

Our aim will be to cut your costs, and deliver what you want that much quicker.

CAROLYN:

Right. (BEAT) No.

STUART:

I'm... not sure what you mean.

CAROLYN:

I was clear that I don't want this done using computers and you will strip them out immediately.

F/X CAROLYN WALKS OUT OF THE ROOM.

MEL:

What on Earth was that [about –]

STUART:

Carolyn – wait!

F/X STUART RUNS AFTER HER.

SCENE 20. INT. CAR

F/X VINNY SMASHES THE CAR WINDOW, THEN OPENS THE DOOR AND BUNDLES SODDEN ACE INSIDE.

ACE:

(COUGHING FROM HAVING FALLEN IN THE WATER; ONLY SEMI-CONSCIOUS)

F/X VINNY STARTS TYING ACE'S HANDS.

VINNY:

Hold still.

ACE:

What happened?

VINNY:

We fell in the water. I pulled you out.

ACE:

Why?

F/X VINNY PULLS A KNOT TIGHT.

ACE:

Ow!

VINNY:

Have I tied your hands too tight?

ACE:

Yes.

VINNY:

Good.

F/X VINNY CLOSES THE CAR DOOR, THEN GETS IN THE DRIVER'S SIDE.

ACE:

Where's the Doctor?

VINNY:

I couldn't get both of you out. I went with you cos that jacket makes you float more.

ACE:

We've got to go back – get him out of there!

F/X VINNY STARTS THE CAR.

VINNY:

No, you have to shut up and I have to get to a place just outside town.

F/X THEY DRIVE AWAY.

SCENE 21. EXT. SHIPYARD

F/X WATER LAPPING AROUND THE DOCK. LEE AND DANUTA ARE HUNTING AROUND OUTSIDE.

DANUTA:

How many ways in and out of this place are there?

LEE:

Yard doors were bolted, there's a workers' entrance and an office entrance, so the only other [way -]

DANUTA:

What's that in the water?

LEE:

That's one of them!

F/X THEY RUSH TO DOCKSIDE.

LEE:

He's not moving. I think he's -

DOCTOR:

(OFF; SUDDENLY SURFACING, CALLING OUT) Good day, gentlemen. I don't suppose you could help me out of here?

SCENE 22. INT. SHIPYARD (MEETING ROOM)

F/X CAROLYN ENTERS, MEL AND STUART FOLLOWING.

CAROLYN:

Stuart, we have other matters to talk about [and –]

STUART:

But Carolyn, I've spent a huge amount of money on all [this –]

CAROLYN:

Then you should have consulted with me first.

MEL:

Why is this such an issue for you?

CAROLYN:

If you install computers, I believe the quality of the work will go down.

MEL:

That's not true.

STUART:

We have to modernise to keep up with our rivals, Carolyn – and Mel is the perfect person to do that, she's a terrific talent.

CAROLYN:

Your rivals are irrelevant – if you keep up the quality of work you've done so far, you can expect more contracts from us.

MEL:

You can't fight progress – it's already changed the world and it's going to change it a lot more.

STUART:

I don't understand what you're so afraid of.

CAROLYN:

(FROSTY) I'm not afraid, Stuart.

STUART:

Well – figure of speech, but you know [what I –]

CAROLYN:

All right. You've convinced me.

MEL:

Really?

CAROLYN:

In fact, I think we should toast this new appointment –

F/X CAROLYN REACHES INTO HER BAG, BRINGS OUT A BOTTLE.

MEL:

You... have a bottle of champagne in your bag?

CAROLYN:

Do you have glasses, Stuart?

STUART:

Um... I can get some cups from the drinks machine.

F/X STUART GOES TO GET THE CUPS.

CAROLYN:

Perfect. Hold that, please.

F/X CAROLYN HANDS THE BOTTLE TO MEL.

MEL:

Oh, it's cold.

F/X STUART HANDS CUPS TO THE OTHERS.

STUART:

Thank you for being reasonable about this.

CAROLYN:

I'm always reasonable. Now —

F/X CAROLYN POPS THE CORK, POURS THREE CUPS, MEL'S LAST:

CAROLYN:

Melanie, may your talent turn to our true purpose.

MEL:

(BEAT) Er. OK.

STUART:

Cheers.

MEL:

Chink!

CAROLYN:

Why did you say that?

MEL:

If we had glasses they'd 'chink' when you put them together, but the cups don't, so I'm saying chink.

CAROLYN:

How charming. Drink up.

SCENE 23. INT. CAR

F/X VINNY PULLS OVER, STOPS THE CAR.

ACE:

Nice part of town.

VINNY:

All been abandoned for years. That's why I parked here.

F/X VINNY GETS A CONTROL DEVICE OUT.

ACE:

What, your spaceship's out here? Camouflaged?

VINNY:

Yep. And all we have to do to make it visible -

F/X VINNY OPERATES SOME CONTROLS.

VINNY:

Hang on...

ACE:

Problem?

VINNY:

It should be there. What have you done with it?

ACE:

Me?

VINNY:

Tell me where it's gone!

SCENE 24. INT. SHIPYARD

F/X A DRIPPING WET DOCTOR IS LED INSIDE.

DOCTOR:

Thank you.

DANUTA:

So this man doesn't work here?

LEE:

No. (TO DOCTOR) I warned you about leaving the building. You're in [serious -]

DANUTA:

I'll handle this. (TO DOCTOR) Sir, I need to ask you some questions [about -]

DOCTOR:

Actually you don't. Officer, the man you're looking for works here. The man who Mr Clayton told to watch over my friend Ace.

LEE:

Vinny?

DOCTOR:

A surname might also be helpful.

LEE:

Gillespie.

DOCTOR:

There you go. As I was trying to swim to shore, I saw him pull my friend Ace out of the water and carry her away. I suspect he wants to use her as a hostage.

DANUTA:

So I'm meant to just go along with your version of this?

DOCTOR:

Whether you do or not, Ace is with Vinny, and if I was the killer, Ace is my accomplice - so you need to find them anyway and the longer you delay here, the less likely that is.

DANUTA:

Constables - with me. Mr Clayton - keep everyone here until we get back. (DANUTA & COPPERS EXIT)

LEE:

How did you get him [to -]

DOCTOR:

Tell me everything you know about Vinny Gillespie.

SCENE 25. EXT. ORLA'S HOUSE

F/X VINNY RINGS THE DOORBELL.

ACE:

Whose house is this?

VINNY:

Someone who might be able to help me. Shut up and don't make trouble. I don't need you alive that badly.

ACE:

I hope they've got some dry clothes.

VINNY:

(BEAT) Actually yeah, she may do.

F/X DOOR IS OPENED BY ORLA.

ORLA:

Vinny?

VINNY:

Orla, we need to come in.

ORLA:

Who's this?

ACE:

Ace. Pleased to meet you.

ORLA:

Has something happened at work?

ACE:

You could say that.

VINNY:

We're coming in.

F/X VINNY PUSHES ACE IN, PAST ORLA.

ORLA:

Hey!

F/X VINNY CLOSES THE DOOR.

SCENE 26. INT. SHIPYARD

LEE:

Look, Vinny only started about three months back, but he fitted right in.

DOCTOR:

I'm sure that was the idea.

LEE:

What d'you mean?

MEL:

(ARRIVING) Sorry, am I interrupting something?

DOCTOR:

Mel. I'm glad you're here.

MEL:

Where's Ace?

DOCTOR:

Kidnapped.

MEL:

Why didn't you come straight up and tell me?

DOCTOR:

I thought you were probably busy.

MEL:

Not too busy to worry about Ace!

DOCTOR:

Good, because I think we can help. To the TARDIS.

MEL:

Right.

F/X MEL ALREADY HEADING BACK TO SHIP: DOCTOR FOLLOWING.

LEE:

The police said not to leave the yard!

DOCTOR:

(OFF) We won't!

SCENE 27. INT. SHIPYARD (MEETING ROOM)

F/X STUART AND CAROLYN ARE STILL TALKING.

STUART:

I don't know what your schedule's like -

CAROLYN:

Tight.

STUART:

But maybe I could make some reservations for dinner tonight for you, me and Melanie, and [we -]

CAROLYN:

That won't be necessary.

STUART:

I think it might be useful if we're to -

CAROLYN:

No no, Stuart, it really won't be necessary.

SCENE 28. INT. TARDIS

F/X DOORS CLOSE: DOCTOR STARTS WORKING AT CONSOLE.

DOCTOR:

As we landed, I detected an alien energy trace.

MEL:

You didn't say anything.

DOCTOR:

A blip – it could easily have been nothing. There are aliens all over Earth. Most of them are just going about their business, unnoticed by anyone.

MEL:

Except that one of them's a murderer.

DOCTOR:

Mel – watch that readout.

MEL:

What am I looking for?

F/X DURING NEXT LINE, A RISING WHINE COMES FROM THE CONSOLE.

DOCTOR:

It might tell us where our friend is now or, potentially, where his – Why's it making that noise?

MEL:

Doctor – I can't move my hands.

DOCTOR:

Can't move them?

MEL:

They're stuck to the controls.

DOCTOR:

Like glue?

MEL:

No, a force – more like a strong magnet.

F/X THE WHINE IS GETTING HIGHER: THE TARDIS IS OVERLOADING.

DOCTOR:

Mel – get away from the console.

MEL:

I can't.

DOCTOR:

It's going to overload!

MEL:

There's nothing I can do!

F/X THE CONSOLE EXPLODES IN A SHOWER OF SPARKS.

GRAMS DR WHO THEME

PART TWO

REPRISE:

F/X THE WHINE IS GETTING HIGHER: THE TARDIS IS OVERLOADING.

DOCTOR:

Mel – get away from the console.

MEL:

I can't.

DOCTOR:

It's going to overload!

MEL:

There's nothing I can do!

F/X THE CONSOLE EXPLODES IN A SHOWER OF SPARKS.

CONTINUES INTO:

SCENE 29. INT. TARDIS (CONTINUOUS)

DOCTOR:

Mel!

SCENE 30. INT. ORLA'S HOUSE (LIVING ROOM)

F/X ACE ENTERS, FOLLOWED BY VINNY.

ORLA:

Did you find some clothes OK?

ACE:

Yeah. Thanks, Orla. They're a good fit.

ORLA:

I don't know when they'll fit me again. Mum says she never got back below a size sixteen after she had me.

ACE:

How many months are you?

ORLA:

Only four. Long way to go -

F/X VINNY COMES THROUGH. HE'S EDGY.

VINNY:

Cut the chat, you two. This isn't a social call.

ORLA:

What is it about then, Vinny?

VINNY:

You been watching the window like I told you?

ORLA:

A couple of cars have gone past but that's it.

VINNY:

No police?

ORLA:

Why are you here?

VINNY:

I need to you to operate the gate so I can go through it.

ORLA:

(LAUGHS) What? (REALISING HE'S SERIOUS) You can't.

ACE:

What gate?

VINNY:

I have to.

ORLA:

Are you in trouble?

ACE:

He killed someone.

ORLA:

What? Who?

ACE:

Joel?

ORLA:

What?!

VINNY:

I didn't have a choice – listen –

ORLA:

And what, you think going through the gate's the answer? Run off to another world?

ACE:

Another world – what is this gate?

VINNY:

It's at the back of the shipyard, they use it to receive materials. (TO ORLA) And I'm not just running away.

ORLA:

They don't let people go to their place, Vinny.

VINNY:

I'm not going to their place.

ACE:

You think this gate could take you back to your own planet?

ORLA:

His own planet?

ACE:

He's an alien.

ORLA:

Oh my –

ACE:

That is the plan, isn't it?

VINNY:

Yes.

ACE:

So what do you need me for?

VINNY:

You're coming with me.

ACE:

Why?

VINNY:

You and that Doctor fella – you're counter-agents, aren't you?

ORLA:

Counter-agents?

ACE:

I get it – he's a spy. And what, you think Earth's going to attack you?

VINNY:

You know it's bigger than that – who sent you?

ACE:

Nobody sent us – you're barking up the wrong tree, mate.

VINNY:

We've got people back home who can get every last secret out of you – (TO ORLA) And you are going to send us there.

ORLA:

I can't do that, Vinny – I literally can't –

VINNY:

You can and you're going to. We just need to wait for the yard to close up for the day.

ORLA:

I can't take this in – you're an alien and a killer and now you're kidnapping women? I thought you were alright, [and –]

VINNY:

Don't take the high ground with me after what you've been doing.

ACE:

What does he mean?

ORLA:

I've no idea.

VINNY:

Everyone knows that place isn't right. You more than anyone – you take these deliveries through the gate, it all arrives like magic. But there's gonna be a price, you know.

ORLA:

We're just building a ship.

VINNY:

But you don't know who for.

SCENE 31. INT. TARDIS SICKBAY

F/X DOCTOR'S HELPING MEL COME ROUND. NO BACKGROUND HUM.

MEL:

Mmmmuh.

DOCTOR:

It's OK, Mel, no rush...

MEL:

Where am I?

DOCTOR:

In the TARDIS sickbay.

MEL:

Why's it so dark?

DOCTOR:

I had to cut all power. Fortunately I keep a good supply of candles.

MEL:

(SUDDENLY REMEMBERING) The console exploded!

DOCTOR:

Yes, yes – don't worry.

MEL:

What happened? Why did it do that?

DOCTOR:

I don't know. I've booted up the repair system, but its diagnosis was incomprehensible. The TARDIS should be able to repair itself, nonetheless. She's a sturdy old girl.

MEL:

Did you find the energy trace?

DOCTOR:

No. So we can either try to sneak out of the shipyard and look for Ace ourselves...

MEL:

Or?

DOCTOR:

Or we can let the police look for Ace, and while they're distracted, I can finally look at the scene of the murder.

SCENE 32. INT. ORLA'S HOUSE

F/X LIVING ROOM. MURMUR OF TV IN BACKGROUND. TENSE ATMOSPHERE.

VINNY:

Turn that TV off, Orla.

ORLA:

I'm checking the local news, Vinny, the police might have put out an alert for you.

VINNY:

Well turn it down then.

ACE:

I'll do it.

F/X ACE TURNS DOWN THE VOLUME.

ACE:

Has this got Teletext?

ORLA:

Yeah.

ACE:

Three... oh... two.

VINNY:

Orla – come here.

ORLA:

What is it?

F/X ORLA'S MOVING TO THE WINDOW.

VINNY:

Whose car's that?

ACE:

(TO SELF) Gordon Bennett – Charlton are playing Tranmere tonight.

ORLA:

(TO VINNY) I don't recognise it.

VINNY:

We can't get to my car, it's out front.

ORLA:

They'll have tracked it.

ACE:

Typical – just down the road from a Charlton game and I can't go cos I've been kidnapped by a psycho alien.

VINNY:

In the kitchen.

ACE:

Why?

VINNY:

Orla – you go to the door, tell them we were here but we've left.

ORLA:

And what if they don't believe me?

VINNY:

I'll deal with them. (TO ACE) Move it.

F/X THEY QUICKLY HEAD TO THE KITCHEN. THEN, THE DOORBELL RINGS.

SCENE 33. INT. SHIPYARD (BREAK ROOM)

F/X DOCTOR ENTERS, FOLLOWED BY MEL.

DOCTOR:

Ah – the body's been moved.

MEL:

I'm sure the police took care of that.

DOCTOR:

Mel, close the door.

F/X MEL CLOSES THE DOOR. DOCTOR HAS SOME EQUIPMENT, WHICH HE USES TO SCAN THE AREA.

MEL:

What is that?

DOCTOR:

Crime scene forensic scanner I bought second hand from a retired Judoon.

F/X MACHINE MAKES SOME ODD NOISES – HE SLAPS IT.

DOCTOR:

Come on! This should pick up things the local police don't even know to look for...

MEL:

Can I help?

DOCTOR:

Yes – could you turn off that arcade machine please?

MEL:

All right –

F/X MEL TOUCHES THE ARCADE MACHINE AND SOMETHING SPARKS.

MEL:

Ow!

DOCTOR:

What happened?

F/X THE MACHINE COMES TO LIFE AND GOES BERSERK – THE MUSIC AND SOUND EFFECTS PLAYING ALL AT THE SAME TIME.

MEL:

I only touched it for a second and –

DOCTOR:

Mel – get down!

MEL:

Where?

DOCTOR:

Behind my umbrella!

F/X DOCTOR OPENS HIS UMBRELLA AS THE ARCADE MACHINE EXPLODES,
THE SCREEN FLYING OUTWARD. THE PIECES FALL TO THE FLOOR.

DOCTOR:

Mel? Are you all right?

MEL:

I think so.

DOCTOR:

Good. That's more than can be said for the umbrella.

SCENE 34. EXT. STREET

F/X ORLA OPENS THE DOOR TO DANUTA.

ORLA:

Oh! Can I help, officers?

DANUTA:

My colleague and I are looking for a man you work with, name of Vincent Gillespie.

ORLA:

I don't know where he is.

DANUTA:

His car's outside.

ORLA:

He was here, but he's gone.

DANUTA:

Constable – go round the back. Make sure no-one tries to get out.

F/X COPPER HEADS TO THE BACK.

ORLA:

They're not here, really.

DANUTA:

'They'?

ORLA:

I, er – oh.

DANUTA:

I'm stepping this up. (CLEARS THROAT) Ilsin teidrepmi assam sullet... (REPEATS x 3 WHILE ORLA SPEAKS)

ORLA:

What are you doing?

F/X THE HOUSE STARTS TO RATTLE, LIKE AN EARTHQUAKE – BUT ONLY ORLA'S HOUSE, NO OTHERS.

ORLA:

What's happening?

SCENE 35. INT. ORLA'S HOUSE (KITCHEN)

F/X THE SHAKING IS EVIDENT IN HERE TOO.

ACE:

Is that an earthquake?

VINNY:

No. They're trying to flush us out.

F/X THE HOUSE STARTS TO BREAK UP — CRACKS APPEARING, THE BRICKS COMING APART.

ACE:

The whole house is coming apart!

VINNY:

Looks like we don't have a choice. Come on —

F/X VINNY MOVES TO THE DOOR, PULLING ACE WITH HIM.

SCENE 36. EXT. STREET

F/X DANUTA'S STILL CASTING HIS SPELL, ORLA'S HORRIFIED.

ORLA:

You're not a policeman – how are you doing that?

DANUTA:

You'd never understand.

ORLA:

You're taking my house apart – stop! Stop it!

F/X VINNY RUSHES TO THE DOOR.

VINNY:

Do as she says.

DANUTA:

There you are. Ile sulecai e –

VINNY:

Oh no you don't.

F/X VINNY GRABS DANUTA BY THE THROAT.

DANUTA:

(CHOKING)

F/X MEANWHILE THE PIECES OF THE HOUSE FALL BACK INTO PLACE (THOUGH STILL BROKEN).

ACE:

There's no need to kill him!

VINNY:

Go to the car, you two.

ORLA:

But my house...

ACE:

Come on!

F/X ACE AND ORLA HEAD FOR THE CAR.

DANUTA:

Ile sulecai e rutibaruc –

VINNY:

That won't work, fella.

DANUTA:

There are more of us coming. You can't take us all on.

VINNY:

Oh, I'll be long gone.

F/X VINNY THROWS DANUTA ASIDE AND HEADS FOR THE CAR.

DANUTA:

(GASPING)

SCENE 37. INT. CAR

F/X ACE, ORLA AND VINNY RUSH TO VINNY'S CAR. DOORS OPEN AND SHUT.

VINNY:

Buckle up, Orla. (TO ACE) You too.

F/X EVERYONE DOES SO.

ACE:

Who were those guys?

ORLA:

That's what I'd like to know!

VINNY:

They're who you've been working for.

F/X VINNY DRIVES AWAY AT VERY HIGH SPEED.

SCENE 38. INT. SHIPYARD (IT CENTRE)

F/X STUART AND LEE ARE SHIFTING COMPUTERS.

LEE:

Where d'you want this one, boss?

STUART:

On the desk by that wall, I think, Lee. You take the monitor, I'll take the main unit.

F/X LEE LIFTS AND MOVES A MONITOR, STUART MOVES THE UNIT.

STUART:

Thanks for helping with this.

LEE:

Well, we're stuck here until the police say we can go.

STUART:

I'm surprised they haven't sent anyone else to do the interviews – Could you plug that into the monitor?

LEE:

Sure.

F/X THEY PLUG IN CABLES.

STUART:

Good – let's test this thing then.

F/X STUART SWITCHES IT ON. THE DOOR OPENS, DOCTOR AND MEL BURST IN.

DOCTOR:

(OFF) Don't turn on that computer!

STUART:

What?

LEE:

I've had enough of you two. I'm getting the police.

F/X LEE HEADS FOR THE DOOR.

MEL:

It's true – there's something strange going on –

LEE:

(OFF) You're not wrong.

F/X LEE LEAVES. DOCTOR AND MEL ARRIVE AT THE COMPUTER.

MEL:

Stuart, we're serious. You have to turn them off. Let me —

STUART:

Hey!

F/X MEL STARTS TURNING THE COMPUTER OFF... BUT AGAIN, THE COMPUTER GOES HAYWIRE, MAKING RAPID PROCESSING NOISES. AN ATTACHED PRINTER ALSO GOES NUTS.

DOCTOR:

It's happening again.

STUART:

What is?

MEL:

Run!

F/X ALL THREE OF THEM RUN FROM THE COMPUTER — WHICH EXPLODES.

SCENE 39. INT. CAR

F/X DRIVING.

VINNY:

The people you work for have mastered a kind of control over matter no other civilisation has achieved.

ORLA:

They took my house apart – brick by brick –

VINNY:

Just a party trick. They conquered half a galaxy. Took thousands of years for all those worlds to liberate themselves and we won't let it happen again.

ACE:

Who are they?

VINNY:

The Eorgem. Old, old civilisation, geared towards war. They got beaten back and agreed to a peace treaty – but the Coalition still checks they're not making plans to kick off again.

ACE:

So that's why you're here?

VINNY:

We got a lead about activity here, I got sent to gather evidence.

ACE:

If I was one of them, don't you think I'd have used whatever freaky juju took her house apart?

VINNY:

I know you're not one of them. If you were, you'd have been affected by my disguise.

ORLA:

Disguise?

VINNY:

I don't really look like this. I use digital holographic projection. The Eorgem don't react well to digital technology – it disrupts their own when they get up close. That's why they try not to let you get up close.

ACE:

OK, so why [do –]

VINNY:

They use agents from other species. They're not meant to leave their own system under the treaty terms.

ORLA:

We're here.

F/X CAR PULLS UP.

ORLA:

There's still lights on all over the yard.

VINNY:

Why hasn't everyone gone home?

ACE:

Probably aren't allowed until the police have talked to them all.

VINNY:

Can't afford to wait any longer. They'll find me —

F/X VINNY OPENS THE CAR DOOR.

VINNY:

We'll go in the back way.

SCENE 40. INT. SHIPYARD (IT CENTRE)

F/X DOCTOR RUNNING AROUND, UNPLUGGING COMPUTERS.

STUART:

Don't touch those computers.

DOCTOR:

Very good advice. We also need to unplug all of them. Immediately.

STUART:

What's going on? Melanie?

MEL:

I don't understand either.

DOCTOR:

Stuart, are any of these connected to the internet?

STUART:

No no, I've considered it but -

DOCTOR:

Good. Mel - you have to stay here until we work out what's wrong with you.

STUART:

Doctor, I appreciate there are things happening I don't understand, but you're not in charge here, [and]

F/X A HIGH-PITCHED WHINE HAS STARTED UP.

STUART:

What's that noise?

MEL:

I think it's coming from your watch.

STUART:

What?

DOCTOR:

Take it off! Quick -

F/X THE WATCH BURSTS -

STUART:

Argh!

F/X AND THE NOISE STOPS.

DOCTOR:

Are you alright?

STUART:

It's burnt my wrist.

DOCTOR:

Was that a digital watch?

SCENE 41. INT. SHIPYARD (CORRIDOR)

F/X A DOOR OPENS: ORLA AND ACE ENTER, FOLLOWED BY VINNY.

ORLA:

I think they set the alarms down here after 6:30.

VINNY:

I've dealt with the alarms, Orla.

ACE:

Have you checked the cleaners won't be coming round too, Vinny?
Be so annoying to get caught by a cleaner.

VINNY:

Shut up and take us to the gate.

SCENE 42. INT. SHIPYARD (IT CENTRE)

F/X DOCTOR EXAMINING THE BROKEN WATCH.

DOCTOR:

This is very, very bad.

MEL:

I'd gathered that from the way things keep exploding.

DOCTOR:

Not just things, Mel. Digital technology. Microchips.

STUART:

What else has this happened to?

DOCTOR:

My TARDIS, and the arcade machine in the break room.

MEL:

But why, Doctor?

DOCTOR:

I'm afraid it's you, Mel.

MEL:

Me?

DOCTOR:

You touched the console, the arcade machine and the computer.

MEL:

I didn't touch his watch!

DOCTOR:

I think it may be infectious.

LEE:

A virus that makes computers explode?

DOCTOR:

Yes. Not a naturally occurring one, of course – that would be absurd.

STUART:

Obviously.

DOCTOR:

I think someone has manufactured this and infected Mel with it deliberately.

MEL:

(BEAT) That woman.

SCENE 43. INT. SHIPYARD (GATE ROOM)

F/X DOOR OPENS, ACE, VINNY AND ORLA ENTER.

ACE:

Gordon Bennett.

VINNY:

Orla – lock it.

ORLA:

I'm not the only one with a key y'know, Vinny.

F/X ORLA CLOSES AND LOCKS THE DOOR.

ACE:

Are those bones?

VINNY:

Yeah, the whole gate's made of bones.

ACE:

This thing is freaky as hell.

VINNY:

Ace – help me move this box in front of the door.

ACE:

All right...

VINNY:

Orla – get the gate active.

F/X VINNY AND ACE SHIFT A BOX IN FRONT OF THE DOOR.

ACE:

(STRAINING) What's in this?

ORLA:

Dark alloy. Those are smaller sheets – they're for sealing.

F/X THE BOX IS IN PLACE. THE GATE IS COMING TO LIFE.

VINNY:

Eorgem technology. (TO ORLA) OK, the target co-ordinates are galactic seven two [eight –]

ORLA:

I can't program this thing with co-ordinates.

VINNY:

But you're the operator. You had training.

ORLA:

I know how to turn it on, I know how to switch between four different locations using these controls – that's it.

ACE:

Controls? It looks like a bunch of stones in a birdbath.

ORLA:

Yep. You control it by moving the stones – but they have to stay under the waterline.

VINNY:

Right. I can work this out.

ACE:

So you've locked yourself in a room with a machine you don't know how to use.

VINNY:

I'll work it out!

SCENE 44. INT. SHIPYARD (IT CENTRE)

F/X DOCTOR, MEL AND STUART STILL TALKING.

MEL:

She didn't want the computers here at first –

STUART:

But we changed her mind, Melanie.

MEL:

Did we, though?

DOCTOR:

What was she like?

MEL:

Bossy, power-dressed – arrogant.

STUART:

Assertive.

MEL:

She said we should toast my new job, and she gave us all champagne.

DOCTOR:

And this was just before you came back to the TARDIS.

MEL:

Yes.

DOCTOR:

Then I think we have our answer.

STUART:

How can she make this happen?

DOCTOR:

Stuart, your ship's made from a material that shouldn't exist on Earth at this time – you didn't invent this 'dark alloy', did you?

STUART:

(BEAT) I thought of the name.

DOCTOR:

Added to which, an alien has murdered one of your workers and kidnapped my friend – and you know more about this than you're letting on. So please don't act confused.

STUART:

I'm not acting, [I –]

MEL:

Stuart, tell us. We want to help.

STUART:

Look – when they closed this shipyard down, they left this town to rot. No jobs, no hope, no future. I bought up the old yard and made it what it is now.

DOCTOR:

Very impressive. But I think you should have looked this particular gift horse in the mouth [before you –]

F/X LEE BARGES IN.

LEE:

Boss? I just went by the stock room and it's locked.

STUART:

It should be, this time of night.

LEE:

Locked from the inside and someone's barricaded the door.

DOCTOR:

Who?

LEE:

Don't know, but there's someone in there. I'm going down.

F/X LEE HEADS FOR THE DOOR.

DOCTOR:

I'm coming with you.

LEE:

No you're not.

STUART:

Lee, just let him help. I'll come too.

MEL:

And me.

DOCTOR:

No! You two stay here – we need to make sure this doesn't spread.

STUART:

You're probably infected too.

DOCTOR:

I don't think so. My constitution is a little different to yours.

F/X DOCTOR HEADS FOR THE DOOR, LEAVES.

STUART:

What did he mean by that?

MEL:

What do you think he meant?

SCENE 45. INT. SHIPYARD (SUPPLY ROOM)

F/X VINNY'S MOVING STONES IN BOWL OF WATER.

ACE:

Admit it, Vinny, you haven't got a clue.

VINNY:

I'm getting the hang of it.

ORLA:

You think?

ACE:

Give yourself up, mate.

VINNY:

Give myself up? You know what'll happen when your 'client' finds out there was a spy in this place? They [won't -]

F/X VINNY'S DISGUISE SLIPS AGAIN, WITH A SLIMY SOUND.

ORLA:

Vinny...? What's happening to your skin?

ACE:

That disguise of yours is slipping again.

VINNY:

Gah. Might as well get shot of it, mightn't I -

F/X VINNY PULLS OFF A CORSET-LIKE THING, ATTACHED WITH VELCRO.

ACE:

That's your hologram generator thing?

VINNY:

Yep, why?

ACE:

I just didn't expect it to be fixed on with velcro.

F/X VINNY THROWS IT INTO THE CORNER. HIS VOICE SOUNDS A LITTLE GARGLY NOW.

VINNY:

(GARGLY) That's better.

ORLA:

Is it?

VINNY:

(GARGLY) I haven't even dared take it off at night.

F/X LEE KNOCKS ON THE DOOR.

LEE:

(OFF) Who's in there?

VINNY:

(GARGLY; LOW) Get him to go away.

ORLA:

(CALLS) It's just me, Lee.

LEE:

(OFF) Orla? I didn't think you were at work today?

ORLA:

(CALLS) I... left something important here.

LEE:

(OFF) Why've you locked the door?

ORLA:

(CALLS) I must've done it accidentally. Silly me.

DOCTOR:

(OFF) Did you also barricade the door accidentally?

ACE:

Doctor! Vinny's in here.

VINNY:

(GARGLY) You stupid [little -]

DOCTOR:

(OFF) Vinny! Open this door. You've got nowhere to go.

ACE:

He's right you [know -]

VINNY:

(GARGLY) No. I'm getting out of here - now. Don't try to stop me!

CROSS TO:

SCENE 46. INT. SHIPYARD (CORRIDOR) (CONTINUOUS)

F/X DOCTOR AND LEE RATTLE THE DOOR.

DOCTOR:

We have to get this door open.

LEE:

Let me try. I've got a bit more weight behind me than you.

DOCTOR:

If you can open a gap I'll wedge my umbrella in it and lever it open.

LEE:

It's a heavy door, you won't do it with an umbrella.

DOCTOR:

It's stronger than it looks.

CROSS BACK TO:

SCENE 47. INT. SHIPYARD (STOCK ROOM) (CONTINUOUS)

F/X VINNY STILL MOVING STONES — WE CAN HEAR THE EFFECT THIS HAS ON THE GATE.

ORLA:

(LOW) They're going to get in.

ACE:

(LOW) Will it be soon enough? As soon as he's not looking at you, grab a bit of that metal pipe.

ORLA:

(LOW) What for?

ACE:

(LOW) What do you think? I'll get his attention, you get [behind —]

VINNY:

(OFF; TO HIMSELF) Not right, not right...

F/X LEE STARTS TRYING TO FORCE THE DOOR.

VINNY:

(EXASPERATED) Agh...

F/X VINNY SHIFTS THE STONES AGAIN. A SINISTER NOTE COMES FROM THE GATE.

VINNY:

That's it!

ORLA:

Vinny, if you've got this wrong it'll kill you.

VINNY:

That's why she's going through first.

ACE:

Me? In your dreams.

VINNY:

Go. Go through! I mean it...!

F/X LEE AND THE DOCTOR ARE STILL BASHING AWAY AT THE DOOR.

ACE:

Alright.

F/X ACE TURNS AWAY, STARTS WALKING TOWARDS THE GATE. THEN:

ACE:

Now, Orla!

VINNY:

Wha-

ORLA:

Yaaaa-

F/X ORLA CLUBS VINNY WITH A LENGTH OF METAL PIPING – HEAVY THUNK.

VINNY:

Argh! You little –

ACE:

Oi! You're fighting me, not the pregnant lady.

F/X ACE PUNCHES HIM IN THE JAW.

VINNY:

(CLUTCHING MOUTH) Ah, my teeth –

ACE:

Sorry, mate, didn't quite catch that –

F/X ACE IS BACKING AWAY.

VINNY:

C'mere, you –

ORLA:

Ace, be careful of the gate!

CROSS BACK TO:

SCENE 48. INT. SHIPYARD (CORRIDOR/GATE ROOM) (CONTINUOUS)

F/X DOCTOR AND LEE STILL TRYING TO FORCE THE DOOR OPEN. THERE ARE SOUNDS OF A STRUGGLE INSIDE.

ACE & VINNY:
(THROUGH DOOR, TUSSLING)

LEE:
It's giving a little!

DOCTOR:
I'm going to lever it. Push on the left hand door.

LEE:
Right.

F/X WITH AN EFFORT, THEY FORCE THE DOOR. AT THE SAME TIME, SOMETHING INSIDE THE ROOM IS BEING SUCKED INTO THE GATE.

VINNY:
(OFF; OVERLAPPING, FADING) AAAARGH...

DOCTOR:
That's it!

F/X FOLLOW DOCTOR AND LEE AS THEY DASH INTO THE ROOM, FINDING ACE BEING PICKED UP OFF THE FLOOR BY ORLA.

DOCTOR:
Right! Nobody move and – What's happened here?

ACE:
You took your time.

ORLA:
She grabbed Vinny's sleeve, spun him round and flung him into the gate.

LEE:
So where is he now?

ORLA:
No idea. He messed with the controls.

DOCTOR:
And your name is?

ORLA:
Orla.

DOCTOR:
Lovely name. I'm the Doctor.

ACE:

I'm fine thanks, by the way.

DOCTOR:

Of course you are. So this is the energy trace I picked up in the TARDIS.

LEE:

It's a gateway.

DOCTOR:

Obviously. This is where all your materials come through, I assume.

ACE:

Orla – if Vinny messed up the controls – does that mean you can't bring him back?

ORLA:

Do you want me to?

ACE:

Not exactly, but – did I kill him?

LEE:

It was you or him, love.

ACE:

I suppose, but –

DOCTOR:

I'm sure there was no alternative, Ace. But I'm glad you're sorry it happened. I'd be a lot more worried if you weren't. Did you find out much about him?

ACE:

He was a spy. And oh, there's some bad stuff going down with the people they're building this ship for –

DOCTOR:

I'm afraid so.

ACE:

Can we get out of this room?

LEE:

I'm going to fix the lock on that door.

DOCTOR:

A very good idea, Lee. Meanwhile we'll get a cup of tea and Orla will explain to us how this paraphernalia ended up in a shipping yard on Merseyside in 1991.

F/X THEY START WALKING OUT OF THE ROOM.

ORLA:

Will I?

DOCTOR:

Yes, you will.

SCENE 49. INT. SHIPYARD (IT CENTRE)

F/X AS BEFORE.

STUART:

Melanie – I'm sorry about what Carolyn did, I didn't know anything about it, I swear.

MEL:

Really.

STUART:

Please – could you hear me out?

MEL:

I don't have anything else to do.

STUART:

The job I got after college – it didn't go great. The company promised me stuff they didn't deliver, then went bust owing me three months' salary. I had no job and a lot of debt.

MEL:

Poor you.

STUART:

That was when Carolyn came to me with the dark alloy method.

MEL:

You didn't think to ask why she was so willing to give it away to you?

STUART:

Of course I did. But she wouldn't say, [and –]

MEL:

And that didn't ring any alarm bells?

STUART:

I had nothing, I was nearly bankrupt – you can't tell me you'd have turned this down?

MEL:

I might have wondered what the price would be.

STUART:

I made money off selling the stuff – only I could actually make the process work, but I pretended it was a corporate secret. I used it to buy this place – it was easy, there were old debts, they were desperate for me to take it off their hands.

MEL:

And she told you to do that?

STUART:

Yes – but that was the best bit, it's brought jobs back. They need this place so badly here – ask anyone, they're all glad I came.

MEL:

I hope for your sake they stay glad.

SCENE 50. INT. SHIPYARD (OFFICE)

F/X DOCTOR SETTING DOWN MUGS.

DOCTOR:

... and two sugars, just a splash.

ACE:

Call that just a splash?

DOCTOR:

Now, Orla. I'm sure this is a fascinating story.

ORLA:

I don't know everything. I mean – I wouldn't believe half of it if I'd not seen it.

ACE:

I take it you're not an alien, then.

ORLA:

No no. When I applied for the job, it was advertised as a logistics role. Tracking the stock and putting in orders.

ACE:

And it's not.

ORLA:

Well it is. But the parts and materials arrive through the gate.

ACE:

But you still took the job.

ORLA:

I'd been out of work a year and a half – of course I took the job.

DOCTOR:

What did they tell you about it? Where it came from?

ORLA:

Not a lot. I mean, I guessed it was... I mean, it was...

DOCTOR:

Alien.

ORLA:

Yeah, or something.

DOCTOR:

It is alien.

ACE:

(SLURPING TEA) Urgh, this is rank!

DOCTOR:

Ssh! (TO ORLA) What about the client? Stuart's business partner?

ORLA:

Her? I've not spoken to her much, but she's a weird one.

DOCTOR:

Did she show you how to use the gate?

ORLA:

No, this other bloke came in to explain that. He was right patronising.

DOCTOR:

I can imagine.

ORLA:

He showed me four positions and said never to do anything else with it or there'd be hell to pay.

DOCTOR:

He used those exact words?

ORLA:

I can't remember. I don't think so. He talked a bit weird. Not foreign, but loud.

DOCTOR:

But the positions are so precise – he didn't give you a cheat sheet or anything?

ORLA:

No, he – ugh, this is weird.

DOCTOR:

Go on.

ORLA:

He had this thing like a candle, but when he lit it, it burned really fast and it had this sort of metallic smell. It made me feel a bit dizzy – but after that, I just knew where the stones needed to go.

DOCTOR:

Interesting.

ORLA:

I'm glad you think so.

DOCTOR:

I'd like to see some of these materials, please. Not just the alloy – everything.

ORLA:

The corridor back there's got storage bays all along it.

DOCTOR:

Good.

F/X DOCTOR STANDS AND HEADS FOR THE DOOR.

ORLA:

Wait, I've not drunk my tea.

ACE:

Milk's off. Seriously, don't bother.

DOCTOR:

Come along!

F/X ORLA AND ACE FOLLOW.

SCENE 51. INT. SHIPYARD (BREAK ROOM)

F/X MEL STILL TALKING TO STUART.

STUART:

They supply the materials – at very low cost, I should add – and I build the ship to their specifications.

MEL:

So you didn't design it?

STUART:

The shell of the ship is my design, but they asked for a lot of components which I'm... not familiar with, so the final blueprint came from them.

MEL:

But you say your workforce comes from around here.

STUART:

Yes – I insisted on that and they were very happy to go along with it.

MEL:

How do they know how to work with this stuff?

STUART:

They... had training. They've learned new skills – it's very much to their benefit.

MEL:

And what are they supposed to do with these 'skills'? Clearly nobody outside this yard knows what you're doing here. So they have no choice but to work for you.

STUART:

That was true long before I got here! You said you've been travelling – a lot's changed. People are asset-stripping this country – they're selling everything off. The jobs are going, ordinary people getting thrown on the scrapheap. I had a chance to do something about it and I –

F/X STUART BREAKS OFF: HE'S SUDDENLY IN PAIN.

STUART:

Oww... ow...

MEL:

What's the matter? Stuart, your nose is bleeding again!

STUART:

It's fine, it's fine – this is what she does...

MEL:

Is she punishing you?

STUART:

No no, she... doesn't use phones... too much distance, she says... so she sends me a message this way.

MEL:

What message?

STUART:

She's coming.

SCENE 52. INT. SHIPYARD (CORRIDOR)

F/X DOCTOR AND ACE LOOK ON AS ORLA OPENS A CUPBOARD AND PULLS OUT A DRAWER OF COMPONENTS.

ACE:

Woah.

DOCTOR:

I couldn't have put it better myself.

ORLA:

I don't know what these actually are. We've got a system of numbers to identify them.

DOCTOR:

They're focus orbs.

ACE:

(DEADPAN) Exactly what I was going to say.

DOCTOR:

They're a very unusual piece of technology. I say 'technology', they're more – (BREAKS OFF) Where are these being used on the ship?

ORLA:

They're studded along the outside of the hull. There's hundreds of them.

ACE:

What are they for?

DOCTOR:

They're a sort of energy vessel. Used in that context, they could generate an anti-gravitational effect in any direction you chose.

ACE:

And if you had hundreds of them on a boat, that would mean...

F/X DOWN THE CORRIDOR, THE GATE CAN BE HEARD, FAINTLY.

DOCTOR:

Shh!

ORLA:

The gate's been operated.

DOCTOR:

But you turned it off?

ORLA:

Yeah...

ACE:

So who's using it?

ORLA:

I don't know. Is Lee still in there?

SCENE 53a. INT. SHIPYARD (STOCK ROOM)

F/X LEE'S STILL IN HERE. THE GATE IS OPERATING.

LEE:

Hello? We're not ready to receive – we're shut down for the night..

F/X MARCHING CAN BE HEARD IN THE GATE, COMING INTO THE ROOM. THE TROOPS ARE LED BY CAROLYN.

CAROLYN:

And halt!

F/X THE TROOPS STOP MARCHING.

LEE:

What the...? – You can't bring all these people in here – the yard's closing up for the night [and –]

CAROLYN:

I can do what I will.

LEE:

Wait – aren't you the client? Ms Rogan?

CAROLYN:

My name is Lynfess. I am Cardinal Archmage of the Eorgem. And these men... are my army.

GRAMS DR WHO THEME

PART THREE

REPRISE:

CAROLYN:

And halt!

F/X THE TROOPS STOP MARCHING.

LEE:

What the...? – You can't bring all these people in here – the yard's closing up for the night [and –]

CAROLYN:

I can do what I will.

LEE:

Wait – aren't you the client? Ms Rogan?

CAROLYN:

My name is Lynfess. I am Cardinal Archmage of the Eorgem. And these men... are my army.

CONTINUES INTO:

SCENE 53b. INT. SHIPYARD (GATE ROOM) (CONTINUOUS)

LEE:

Why are you all wearing those weird outfits? (LAUGHS) Bit early for Hallowe'en, aren't you?

CAROLYN:

Equen sutcul adauselam.

F/X LEE'S SPEECH BECOMES REVERSED.

LEE:

(REVERSED) You can't have your fancy dress party back here – (CONFUSED NOW) What – what's happening? (ANGRY) Did you do this?

CAROLYN:

Haha! Marvellous.

LEE:

(REVERSED) Help! What's happened?

CAROLYN:

Unfortunately I do need to talk to you – Taquesnoc.

LEE:

(REVERSED) *This isn't possible* – (NOW FORWARDS) I don't understand what's – oh. How did you do that?

CAROLYN:

You don't need to know. What happened to the spy?

LEE:

How did you know about the spy?

CAROLYN:

My men have been searching for him.

LEE:

He went through the gate.

CAROLYN:

He didn't come out the other end.

LEE:

He was trying to use it to get away, he messed with the controls.

CAROLYN:

Oh good! That means he's dead. *Ilsin teidrepmi assam sullet* –

F/X A COMMS PORTAL OPENS WITH A SWIRLY NOISE.

CAROLYN:

Danuta?

F/X DANUTA'S VOICE CAN BE HEARD, ECHOEY.

DANUTA:

Archmage, my apologies – we still haven't located [the –]

CAROLYN:

It's all right, Danuta, he's dead. Return to the yard, I need you.

DANUTA:

Immediately, ma'am.

F/X DANUTA'S VOICE VANISHES.

LEE:

Wait – wasn't that the police [guy –]

CAROLYN:

Yes. We intercepted the call to the police, we don't want them poking around. My troops posed as the police.

LEE:

Intercepted...?

CAROLYN:

We need to accelerate the programme. Your workforce is still here, yes?

LEE:

Yeah, I kept [them -]

CAROLYN:

Your people will return to work. The ship will be ready tonight or the consequences will be unpleasant. Come. I would inspect the ship. I want to see if it's ready to fly.

F/X ALL MARCH OFF.

SCENE 54. INT. SHIPYARD (CUPBOARD)

F/X WE CAN HEAR THE MARCHING FROM IN HERE.

ACE:

(LOW) I think they're leaving.

DOCTOR:

(LOW) Shh, Ace.

F/X MARCHING FADES DOWN.

DOCTOR:

(LOW) I think they're gone.

F/X OPENS CUPBOARD SUDDENLY. ALL STEP OUT.

ORLA:

I thought you wanted to stop them. We're not going to do that hiding in a cupboard.

DOCTOR:

Your spirit is admirable, Orla, but we need a little more caution.

ACE:

Vinny said they were called the Eorgem. Do you know anything about them?

DOCTOR:

I've no idea. I don't recognise the technology.

ACE:

He said they conquered half a galaxy.

DOCTOR:

That could just be hyperbole. The Dominators were terrible for boasting like that. But on the other hand, it could be true.

ORLA:

What's your story, pal?

DOCTOR:

It's very long and parts of it are quite interesting, but there's no time for it now. Ace?

ACE:

Yep.

DOCTOR:

Help Orla get out of here.

ORLA:

What?

DOCTOR:

It's too dangerous for you.

ORLA:

I'm pregnant, I'm not made of glass.

DOCTOR:

Even so –

ORLA:

Did you see how many of them there are? You need all the help you can get.

ACE:

I think he's probably right, Orla.

ORLA:

(BEAT) Fine.

DOCTOR:

They want to complete work on the ship – how long will that take?

ORLA:

It's a couple of weeks off being finished.

DOCTOR:

Good, then my priority is to resolve Mel's problem.

F/X DOCTOR STARTS WALKING AWAY.

ACE:

What problem?

DOCTOR:

(OFF) Find me when you get back!

SCENE 55. INT. SHIPYARD

F/X CAROLYN STANDS IN THE MAIN HANGAR. WORKERS HAMMERING AND WELDING ETC, OFF.

CAROLYN:

Ah, she's almost ready to sail!

LEE:

(TO WORKERS) Stand down, guys. Visitor.

F/X WORKERS STOP.

LEE:

What do you think, like?

CAROLYN:

I could eat her up. Such brutality in her! And yet: such gracefulness, too!

LEE:

Er, right.

CAROLYN:

You just don't get this sort of craftsmanship from so-called 'advanced' civilisations. – These men built her?

LEE:

They're some of them, yeah.

CAROLYN:

Well done, everyone, well done!

WORKERS:

(OFF – MUTTERING, UNCERTAIN) Right./ Cheers. [ETC]

LEE:

As I say, it's about two weeks off finished –

CAROLYN:

It'll be ready within the hour.

LEE:

Sorry, it can't be done.

CAROLYN:

It can if I say – 'Adivgra ca equsirelecs!'

F/X A LIGHT NOISE LIKE A RUSH OF ENERGY.

WORKERS:

(CONSTERNATION) What the...?/ What is that...?

F/X ENERGY CUTS. WORKERS FALL SILENT.

LEE:

What was that...?

CAROLYN:

Your men will find they can work a lot faster now.

LEE:

Eh?

CAROLYN:

It's a simple spell, it burns dark matter from the immediate environment into energy. (CALLING) Back to work, everyone!

F/X HAMMERING, WELDING ETC RESTARTS. MORE URGENTLY THAN BEFORE.

CAROLYN:

The downside, of course, is that prolonged use makes the body break down, otherwise I'd have cast it long ago.

LEE:

What?

CAROLYN:

Now: let us continue with our tour.

SCENE 56. INT. SHIPYARD (BREAK ROOM)

F/X DOCTOR WALKS IN.

DOCTOR:

Your clients have arrived, Stuart.

STUART:

Yes, they called ahead.

MEL:

Stuart's nose has only just stopped bleeding.

DOCTOR:

Tell me everything you know about them.

STUART:

It's not much.

DOCTOR:

Then it won't take long.

STUART:

They call themselves the Eorgem. They seem a very regimented society, judging from the ones I've met so far.

DOCTOR:

Which is how many?

STUART:

Only about five or six. I mostly talk to Carolyn.

DOCTOR:

I don't think her name is Carolyn. Although you do get names coincidentally recurring in different civilisations. I once met a Sontaran called Harold.

STUART:

They have... I don't like to say 'powers', but... their technology isn't anything we'd recognise as technology.

DOCTOR:

Anything else?

STUART:

That's it, really.

MEL:

Doctor, is Ace all right?

DOCTOR:

Mm? Oh yes, Ace is fine. Now, the ship isn't yet ready to fly –

MEL & STUART:

Fly?

DOCTOR:

Yes. Stuart's been building them a spaceship.

STUART:

Have we?

DOCTOR:

Didn't you know? Congratulations. The largest spaceship ever built by British industry.

MEL:

But it looks like a... you know, sea-ship.

DOCTOR:

In space the shape of the vehicle is irrelevant. Maybe they just like how it looks.

STUART:

But it can't fly. It can't -

DOCTOR:

I had a look at some of the components they supplied to you. I assure you, it can.

STUART:

But... I [don't -]

DOCTOR:

Don't understand? No. You didn't understand what you were building, who you were dealing with or what you've brought to this planet, but all we can do now is try to fix it.

STUART:

That isn't fair - I was [only -]

DOCTOR:

Stop complaining and help. Our assumption is that Carolyn put the virus in the champagne?

MEL:

She must have done.

STUART:

I wonder if it's like how she did the induction?

MEL:

Induction?

STUART:

Um, yes – the workforce needed to be trained in how to work with the imported components, but instead of showing them how to do it, she gave them all a cup of tea made with these herbs she brought, and they picked it up immediately.

DOCTOR:

And you didn't question this.

STUART:

I did! But she didn't answer me.

MEL:

So, it's almost like... a magic potion?

DOCTOR:

Almost. Stuart, is that champagne bottle still in your office?

SCENE 57. INT. SHIPYARD (CORRIDOR)

F/X ACE AND ORLA WALK QUIETLY DOWN THE CORRIDOR.

ORLA:

There's a door this way -

ACE:

It doesn't lead anywhere any more.

ORLA:

Oh?

ACE:

Vinny used it, the walkway fell to pieces and we all nearly drowned.

ORLA:

Right. Then we'll have to go down [here -]

DANUTA:

(OFF) You!

F/X DANUTA MARCHES OVER.

DANUTA:

Do you work here?

ORLA:

Yes.

ACE:

Yeah.

DANUTA:

Then you should be helping complete construction.

ORLA:

We're [not -]

ACE:

What do you need us to do?

DANUTA:

Bring some more components up from the stores. I've made a list.

ACE:

Sure.

DANUTA:

Quickly, please.

F/X DANUTA WALKS AWAY, ORLA AND ACE WALK IN THE OPPOSITE DIRECTION.

ACE:

(LOW) Blimey, this lot are like The Addams Family meets Apocalypse Now.

ORLA:

(LOW) Why'd you tell him you work here?

ACE:

(LOW) I didn't want to tell him I don't work here. And this is a perfect chance to get aboard the ship.

ORLA:

(LOW) Why d'you want to get aboard the ship?

ACE:

(LOW) Sabotage, of course.

SCENE 58. INT. SHIP (BRIDGE)

F/X LEE'S BRINGING CAROLYN IN. OTHER TROOPS FOLLOW.

LEE:

And this... is the bridge.

CAROLYN:

I take it this is my chair?

LEE:

Yes.

CAROLYN:

I love it.

F/X CAROLYN SITS IN THE CHAIR – WE CAN HEAR IT'S A LUXURIOUS LEATHER ONE.

CAROLYN:

Ah, yes. (RAISES VOICE) Eorgem – run a full diagnostic and report any faults.

F/X THE TROOPS MOVE TO THEIR STATIONS.

LEE:

But the ship isn't ready.

CAROLYN:

Running a diagnostic will show us where they need to hurry up.

LEE:

What's the rush?

CAROLYN:

Unfortunately, under a very silly treaty signed by our ancestors, we're forbidden to build military vessels. In fact, not just forbidden – it's impossible. We're bound by our own powers, and nobody knows how to undo it.

LEE:

That's annoying.

CAROLYN:

Subcontracting the work to your world, countless light years away, has taken decades of covert planning. We believed this was off their radar, so to speak. But now it appears our enemies installed a spy here to gather evidence against us.

LEE:

Your enemies?

CAROLYN:

People whose worlds we conquered, and bleeding heart types who don't want us to conquer them again. Which we will, once we have our fleet.

LEE:

Why d'you need to conquer them?

CAROLYN:

Because if we don't, they develop in a manner that offends our culture.

LEE:

That's it?

CAROLYN:

It's quite fundamental to us.

LEE:

And we've helped you do this? You're going to take this ship [and -]

CAROLYN:

Shut up and massage my feet.

LEE:

What?

CAROLYN:

Merol tege sulac.

LEE:

Y...yes, ma'am.

F/X LEE MOVES TO HER FEET.

CAROLYN:

(RAISES VOICE) Tell the engine room to prepare the blood crystal for ignition. (TO LEE) Gently, you...!

LEE:

Sorry, ma'am.

SCENE 59. INT. SHIPYARD (STUART:'S OFFICE)

F/X DOCTOR PICKS UP THE CHAMPAGNE BOTTLE.

DOCTOR:

Is this the bottle?

MEL:

Did you and Carolyn finish that off yourselves?

STUART:

I didn't drink any.

MEL:

Didn't you?

STUART:

No, Carolyn gets offended if I don't have a drink with her, but I had work to do, so I just poured it into that plant when she wasn't looking.

DOCTOR:

Which explains how you didn't appear to be infected at first.

MEL:

But Carolyn drank it.

DOCTOR:

Which means either it doesn't affect her, or she doesn't care if it does. There's still a little left – I need to pour this out.

STUART:

There's a clean ashtray on the desk.

F/X DOCTOR POURS A LITTLE OF THE CHAMPAGNE INTO THE ASHTRAY.

DOCTOR:

This stuff appears to be halfway between magic potion and biological warfare. Once incubated, it becomes a virus.

MEL:

So it could spread?

DOCTOR:

Via people, and via connections with other systems, yes.

MEL:

Before long every device in the world with an electronic circuit could be destroyed.

DOCTOR:

If only I had access to the TARDIS's medical scanner – she could probably whizz up an antidote...

MEL:

Do you have anything you can use?

F/X DOCTOR RUMMAGES IN HIS POCKETS.

DOCTOR:

I have... a soil analysis kit.

STUART:

Great.

DOCTOR:

I think I can use it to isolate the active component... Mel?

MEL:

Yes?

DOCTOR:

Stick your tongue out.

MEL:

Hang on, is that a used cotton bud?

DOCTOR:

No, it's a clean one.

MEL:

Ahh.

F/X DOCTOR SWABS MEL'S TONGUE WITH A COTTON BUD.

MEL:

Bleh.

DOCTOR:

Now, let's see...

SCENE 60. INT. SHIP

F/X ACE AND ORLA ENTER, CARRYING COMPONENTS.

ACE:

We, er, we got the stuff.

DANUTA:

Good, take them to deck five.

ORLA:

Right.

ACE:

Do we get paid time and a half for this?

DANUTA:

'Time and a half'? What do – Just do as you're told!

ACE:

Alright, but I'm taking this up with the union.

F/X THEY WALK ON DOWN THE CORRIDOR.

ORLA:

(LOW) Ace, what are you doing?

ACE:

(LOW) Just getting in character. Come on.

SCENE 61. INT. SHIP (BRIDGE)

F/X CHECKS ARE STILL BEING CARRIED OUT; CAROLYN'S STILL HAVING HER FEET MASSAGED.

CAROLYN:

Number three station, report?

SOLDIER #3:

Up and running, ma'am.

CAROLYN:

Number four?

SOLDIER #4:

Ready, ma'am.

CAROLYN:

(TO LEE) It's more around the base of my ankle.

LEE:

There?

CAROLYN:

No - no - yes! That's it.

F/X DANUTA ENTERS.

DANUTA:

Ma'am?

CAROLYN:

Ah, Suborchest Danuta.

DANUTA:

Work is complete, the ship is spaceworthy.

CAROLYN:

Is the blood crystal in place?

DANUTA:

Yes, ma'am.

CAROLYN:

Then all we need is blood. This one will do.

LEE:

Me?

CAROLYN:

You.

LEE:

Blood?

CAROLYN:

One can hardly launch a ship without it. Grab him.

LEE:

No!

DANUTA:

Shall we do it here?

CAROLYN:

Oh! – Can we do it here?

DANUTA:

Yes, ma'am – there are seven different points of sacrifice in the ship. All the gutters lead to the engine room.

CAROLYN:

We'll do it down there. I don't want to get blood on the controls.

LEE:

You can't be serious – I work here!

CAROLYN:

(IGNORING HIM) Dismiss the workforce, and ensure all crewmembers are on board.

DANUTA:

At once, ma'am.

F/X CAROLYN LEAVES, FOLLOWED BY EORGEM TROOPS AND:

LEE

(PULLED ALONG, STRUGGLING) You maniacs! Get off me! Get off!

SCENE 62. INT. SHIPYARD (STUART'S OFFICE)

F/X DOCTOR'S STILL RUNNING TESTS ON THE CHAMPAGNE, AND GETTING FRUSTRATED.

MEL:

No luck, Doctor?

DOCTOR:

This kind of technology, with its arcane, occult stylings – it's very, very old. The Great Vampires, the Demons... even my own people dabbled in such things, before we had our own age of enlightenment, as it were...

STUART:

You're not human either, are you?

MEL:

Can you do anything about this virus potion... thing?

DOCTOR:

It's tricky. What I really need is equipment that operates on the same principles, was made by the same people.

STUART:

(BEAT) Well... we do have some of their equipment here.

DOCTOR:

Of course – as long as the Eorgem aren't using it right this minute... it could work.

MEL:

What?

DOCTOR:

The gate. Come on!

SCENE 63. INT. SHIP (ENGINE ROOM)

F/X ACE AND ORLA SNEAK INSIDE. THE FURNACE IS BLAZING AWAY — BUT IT'S NOT A WOOD OR COAL FIRE, IT'S A BRIGHT CRYSTAL, SPITTING AND SPARKING.

ACE:

C'mon, Orla — there's nobody here.

ORLA:

You're sure — blimmin' heck, look at the furnace.

ACE:

Some kind of crystal, looks like.

ORLA:

But it's on fire... This is weird. Let's do this and get out of here.

ACE:

What do we do?

ORLA:

This was your idea!

ACE:

I dunno, I thought if we got at the engine we could put it out of action somehow. But I don't even understand this thing.

ORLA:

What if we put something in the furnace that's not meant to be in there?

ACE:

I like that. I like that a lot.

ORLA:

OK, what have we got?

ACE:

Wish I had some nitro... I pocketed some of those orb things, how about that?

ORLA:

OK — we just need to get this open [and —]

F/X CAROLYN, DANUTA, LEE AND OTHERS CAN BE HEARD APPROACHING DOWN THE CORRIDOR.

ACE:

Someone's coming.

ORLA:

There's a bulkhead there – hide!

F/X ACE AND ORLA SCURRY AWAY. CAROLYN ENTERS, FOLLOWED BY OTHER TROOPS HOLDING LEE, WHO STRUGGLES.

CAROLYN:

Yes, the crystal's warming up nicely. Put him in the harness, men!

LEE:

(STRUGGLING) Harness?

CAROLYN:

Yes, the one on the ceiling. Just out of interest – what did you think it was for, when you were installing it?

LEE:

Fishing nets?

CAROLYN:

Hahaha.

F/X SOUND OF CHAINS BEING LOWERED.

LEE:

Oh no. Oh please –

F/X TROOPS PUT LEE IN THE CHAINS.

CAROLYN:

Give me the knife, I'll apply the deathstroke myself. A ship should have a blood connection with its captain.

LEE:

(WHIMPERING) Please...!

CAROLYN:

Stuart told me we should use workers from this area because they really put their heart and soul into everything they build.

LEE:

You can't...!

CAROLYN:

See the channel by our feet? As your life's blood flows, it will catalyse the blood crystal, and its energy will flood through this ship. The ritual will spread your very essence into this vessel and give her life. Your soul will fly on through the stars.

LEE:

Please...

CAROLYN:

So cheer up. (RAISES VOICE) I dub this ship the *Blood Of Blackheart*.

F/X EFFORT AS CAROLYN RAISES KNIFE...

LEE:

(CRIES OUT)

F/X CROSS TO ACE AND ORLA'S HIDING PLACE.

ORLA:

(LOW) What the —

ACE:

(LOW) I should've stopped them.

CAROLYN:

(OFF) Right — winch him up.

ACE:

(LOW) I was just waiting for an opening —

ORLA:

(LOW) They'd have killed you too — you're unarmed and they've got knives. Sh.

F/X SOUND OF LEE BEING WINCHED UP.

CAROLYN:

(OFF) I thought that was rather beautiful, don't you?

SCENE 64. INT. SHIPYARD (CORRIDOR)

F/X DOCTOR, MEL AND STUART WALKING DOWN THE CORRIDOR.

DOCTOR:

(LOW) Quiet. I'm sure it'll be guarded.

MEL:

(LOW) So how do we get past?

DOCTOR:

(LOW) I suggest Stuart bluffs his way through -

STUART:

(LOW) Me?

DOCTOR:

(LOW) You're meant to be the boss of this place. Convince them you're meant to be in there.

STUART:

(LOW) All right, all right.

MEL:

(LOW) Deep breath, Stuart. You can do this.

STUART:

(LOW) OK.

F/X STUART MARCHES AROUND THE CORNER.

STUART:

Alright, now see here, this is my shipyard and - Oh.

F/X DOCTOR AND MEL JOIN HIM.

DOCTOR:

There's nobody here? - There's nobody here.

MEL:

That's good, isn't it?

DOCTOR:

I'd like to think so, but if they've left no-one guarding the gate, that means they think we have no chance of beating them.

STUART:

Oh.

MEL:

Or it might mean they've over-stretched their resources and need everyone aboard the ship?

DOCTOR:

Ever the optimist, Mel. Now, inside.

F/X THEY ENTER THE STOCK ROOM AND CLOSE THE DOORS. INTO:

SCENE 65. INT. SHIPYARD (STOCK ROOM) [CONTINUOUS]

F/X DOCTOR, MEL AND STUART ENTER.

MEL:

How does the gate help us with the virus, Doctor?

DOCTOR:

Long-distance transportation devices work by breaking the body down and then reconstructing it at the other end, yes?

STUART:

They do?

MEL:

Yes, they do.

DOCTOR:

In the process, it's possible to use that system to isolate certain things from the body and remove them before arrival.

STUART:

I don't like where this is going.

DOCTOR:

I'm sure you don't, but it's the best option we have.

MEL:

Stuart – if we don't deal with this thing, we could spread it around the world – send the planet back into the dark ages!

STUART:

Well, I don't want that.

MEL:

Doctor – can you operate this gate?

DOCTOR:

To an extent.

F/X DOCTOR ACTIVTES THE GATE BY TURNING THE STONES OVER IN THE WATER. IT COMES TO LIFE WITH A HUM.

STUART:

Filling me with confidence here.

DOCTOR:

I confess, I am slightly regretting my decision to send Orla away, but I think we can make do...

MEL:

Where are you sending us?

DOCTOR:

I'm not going to alter the destination – that seems an unnecessary risk. There must be more controls in this thing –

F/X DOCTOR PULLS OFF A SIDE PANEL.

DOCTOR:

Aha!

STUART:

Should you really be doing that?

MEL:

Stuart, please, shut up and let the Doctor get on.

DOCTOR:

Don't be too harsh, Mel – everything he's spent the last few years building up has been exposed as a sham that threatens not only this world, but also the peace and stability of a distant galaxy. That's not nice for anyone.

STUART:

Thank you. I think.

SCENE 66. INT. SHIP (ENGINE ROOM)

F/X DANUTA ENTERS.

DANUTA:

The remaining workforce have been evacuated from the yard, ma'am.

CAROLYN:

Did any of them die working on the ship?

DANUTA:

Surprisingly, no. Was the blood sacrifice a success?

CAROLYN:

It was exquisite. Prepare for launch.

F/X CAROLYN WALKS AWAY: OTHER TROOPS FOLLOW. AFTER A MOMENT, ACE AND ORLA COME OUT FROM THEIR HIDING PLACE.

ORLA:

Oh, Lee...

ACE:

These people are seriously gross.

ORLA:

(CRYING) Who does something like this? Why?

ACE:

We need to get this furnace open and screw up [their -]

ORLA:

(STILL CRYING - TOO DISTRAUGHT TO GET INVOLVED)

ACE:

Look - it's awful, I know, but we've got to do something, yeah?

ORLA:

Yeah, yeah - it's just, I knew Lee, I -

ACE:

I know.

SCENE 67. INT. SHIPYARD (STOCK ROOM)

F/X DOCTOR STILL TINKERING WITH THE CONTROLS. AN ENGINE NOISE CAN BE HEARD, DISTANTLY.

MEL:

Was that the ship? Stuart?

STUART:

Can't be. Engines won't be ready to fire until next week -

DOCTOR:

I think I understand this thing.

MEL:

Really?

DOCTOR:

Yes. Bit of a museum piece, but I think I've got it -

F/X DOCTOR MOVES SOME PIECES AROUND INSIDE, THEN CLOSES IT BACK UP.

DOCTOR:

There.

STUART:

Are you sure?

DOCTOR:

All you have to do is step through the gate and come straight back.

MEL:

The Doctor knows what he's doing, Stuart. We'll go through together, OK?

STUART:

I suppose.

MEL:

You always said you wished we'd had time to travel together after college.

STUART:

This wasn't what I had in mind.

MEL:

Most people's lives aren't what they had in mind, Stuart. Mine certainly isn't. Come on, take my hand.

F/X THEY STEP THROUGH THE GATE. OPERATING SOUND, INTO:

SCENE 68. INT. EORGEM BASE (WAREHOUSE) [CONTINUOUS]

F/X MEL AND STUART EMERGE ONTO THE OTHER SIDE. HUGE ROOM, HUGE ECHO.

MEL:

You can open your eyes now, Stuart.

STUART:

(ON EDGE, BREATHING FAST) I think I'm having a panic attack.

MEL:

You're fine. We're both fine.

STUART:

Or we're dead and we've gone to the afterlife together.

MEL:

You don't believe that. So you've never been to this side?

STUART:

No, we're strictly forbidden from coming through the gate.
(BEAT) They have a lot of materials here.

MEL:

All in racks and stacks – it seems to go on for miles.

STUART:

Look – there's a pile of dark alloy almost as high as the ship.

MEL:

Ready to send through to you, I suppose.

STUART:

Yes, but this is enough to make a hundred ships!

SCENE 69. INT. SHIP (BRIDGE)

F/X CAROLYN SITS IN HER CHAIR AGAIN.

CAROLYN:

All stations prepared?

DANUTA:

Yes, ma'am.

CAROLYN:

Station one, commence incantation.

F/X ONE OF HER TROOPS AT THE STATION BEGINS AN INCANTATION,
REPEATED OVER AND OVER:

SOLDIER #1:

Oel des siruam sisilicaf reprocmallu.

CAROLYN:

Station two...

SOLDIER #2:

(OVER #1 - NOT IN SYNC) Oel des siruam sisilicaf reprocmallu.

CAROLYN:

Stations three...

SOLDIER #3:

(OVER #2 - NOT IN SYNC) Oel des siruam sisilicaf reprocmallu.

CAROLYN:

And four.

SOLDIER #4:

(OVER #3 - NOT IN SYNC) Oel des siruam sisilicaf reprocmallu.

F/X THE CHANTING IS CHAOTIC, OVERWHELMING.

CAROLYN:

And launch.

F/X WITH AN UNHOLY ROAR, THE SHIP LAUNCHES - THE NOISE IS A
MIX OF MECHANICAL ENGINES AND GHOSTLY SCREAMS.

CAROLYN:

She sings!

SCENE 70. INT. SHIP (ENGINE ROOM)

F/X ACE AND ORLA ARE STILL TRYING TO OPEN THE FURNACE WHEN THE SHIP TAKES OFF.

ORLA:

Woah!

ACE:

Careful, Orla!

ORLA:

I'm OK, I'm OK.

ACE:

I think we were too late.

ORLA:

It's launching! The ship's taking off!

ACE:

Fraid so. We need to get out of here. Do you know if there are escape pods, [or -]

ORLA:

Yes! I saw the plans, but I don't know if we can get to them without -

F/X AN ALMIGHTY CRUNCH FROM OFF - THE SHIP RIPPING THROUGH GANTRIES.

ORLA:

What was that?

SCENE 71. INT. SHIPYARD (STOCK ROOM)

F/X GATE OPERATES. MEL AND STUART COME THROUGH.

DOCTOR:

Welcome back!

MEL:

Yes, we made it.

F/X THE CRUNCHING CAN BE HEARD HERE TOO – THE SHIP RIPPING THROUGH GANTRIES.

STUART:

What's that noise?

F/X MASSIVE CRASHING FROM OFF.

DOCTOR:

I think your client has decided to take the ship for a spin without opening the yard doors first.

STUART:

Impossible – the ship isn't ready [to –]

DOCTOR:

She appears to disagree.

MEL:

Doctor, did it work? The gateway?

F/X DOCTOR RUMMAGES IN HIS POCKET.

DOCTOR:

I must have something in here... aha!

STUART:

A dictaphone?

MEL:

It's digital, it'll do.

DOCTOR:

Just see if you can operate it without destroying it.

F/X MEL PRESSES THE BUTTON: WE HEAR THE DOCTOR'S VOICE.

DOCTOR:

(D) Memo to self... look up a house called Gabriel Chase.

F/X DOCTOR TAKES THE DICTAPHONE BACK FROM HER AND PRESSES THE BUTTON.

DOCTOR:

Good – you try, Stuart.

STUART:

OK...

F/X DOCTOR HANDS IT TO STUART, HE PRESSES THE BUTTON.

DOCTOR:

(D) Also, buy more biscuits. Ace gets through them quicker than an infestation of mice.

DOCTOR:

Excellent, you're both cured.

F/X DOCTOR STARTS TO WALK AWAY.

STUART:

Where are you going?

DOCTOR:

I think we should check the damage and make sure nobody's injured, don't you?

MEL:

But there's something important we have to tell [you –]

DOCTOR:

(OFF) You can tell me when we get there!

SCENE 72. INT. SHIP (CORRIDOR)

F/X ACE AND ORLA STUMBLE ALONG THE CORRIDOR.

ACE:

(LOW) We need to get out of here. If [they -]

F/X AN ECHOEY ADDRESS SYSTEM SOUNDS. CAROLYN'S VOICE ISN'T CARRIED BY WIRES - IT'S A SYSTEM OF BRASS TUBES.

CAROLYN:

(D) Pay your mind, crew - there's a body of water to the spinward side. We'll put the ship through its paces, and then commence the hexing of this world.

ORLA:

That sounds... bad.

ACE:

We need to get back to the Doctor.

ORLA:

How are we meant [to -]

ACE:

Wait wait! I recognise this bit.

ORLA:

So?

ACE:

Up these stairs.

F/X ACE STARTS UP THE STAIRS.

ORLA:

But that's just going to take us higher!

ACE:

Go!

F/X ORLA FOLLOWS HER. A SOLDIER NOTICES THEM:

SOLDIER:

(OFF) You there!

ACE:

Quick - quick!

F/X ACE AND ORLA QUICKEN THE PACE.

SOLDIER:

(OFF; SHOUTS) Intruders!

SCENE 73. INT. SHIPYARD

F/X DOCTOR, MEL AND STUART RUN OUT INTO THE MAIN SHIPYARD. THE SHIP IS HOVERING OVERHEAD. BITS OF THE YARD ARE STILL FALLING TO THE FLOOR.

DOCTOR:
Nice clear sky tonight.

STUART:
My roof...

MEL:
I can't see Ace.

DOCTOR:
Oh, she'll be fine – I told her to take Orla home.

STUART:
What was Orla doing here at this time of night?

MEL:
Why are you assuming Ace did as she was told?

DOCTOR:
(BEAT) That's a good point. But she'd know to meet us back at the – Oh.

MEL:
What?

DOCTOR:
The TARDIS. It was up on the deck.

SCENE 74. EXT. SHIP (DECK)

F/X A JARRING, ANALOGUE ALARM SOUNDS AS ACE AND ORLA EMERGE ONTO THE DECK.

ACE:

It's still there!

ORLA:

What is?

ACE:

The TARDIS!

ORLA:

The what?

F/X THEY RUN. EORGEM TROOPS ARE EMERGING ONTO THE DECK AND RUNNING TOWARDS THEM.

SOLDIER:

(OFF) Stop!

ACE:

Don't stop.

ORLA:

I wasn't gonna!

SOLDIER:

(OFF) Rutibaruc ict!

F/X A WEIRD ENERGY BEAM FLIES PAST THEIR HEADS. IT DOESN'T HIT ORLA, BUT IT SCARES HER.

ORLA:

Aaaah!

ACE:

Nearly there -

F/X THEY ARRIVE AT THE TARDIS AND STOP. ACE PUTS HER KEY IN THE LOCK AND OPENS THE DOOR AS ANOTHER BEAM WHISTLES PAST THEM.

ACE:

Get in!

F/X ACE BUNDLES ORLA INSIDE AND CLOSES THE DOOR. INTO:

SCENE 75. INT. TARDIS [CONTINUOUS]

F/X BACKGROUND HUM AS ACE AND ORLA WALK ACROSS THE FLOOR. ACE HEADS STRAIGHT FOR THE CONSOLE AND STARTS FLICKING SWITCHES.

ORLA:

Are we...

ACE:

Yeah, we're inside the blue box.

ORLA:

Is this black magic too?

ACE:

I don't know, it just is. (FRUSTRATED) Agh!

ORLA:

What?

ACE:

Come on, I know you don't like it when I try to fly you but -

ORLA:

What, this flies?

ACE:

Yes. Sort of.

ORLA:

Why does everything fly all of a sudden?

ACE:

(TO TARDIS) Don't you get it, stupid? This is an emergency!

F/X ACE KICKS THE CONSOLE.

ORLA:

I don't think kicking it's going to help.

SCENE 76. INT. SHIPYARD

F/X DOCTOR IS HOPPING ABOUT THE WRECKAGE.

DOCTOR:

Help me shift this.

STUART:

That was my ceiling – What are you looking for?

MEL:

The TARDIS. It's a time machine that looks like a blue wooden phone booth with 'police box' above the door.

STUART:

Fair enough.

DOCTOR:

It's possible it fell off when the ship went through...

MEL:

Doctor – we have to tell you what [we –]

DOCTOR:

Yes, yes – what is it?

MEL:

When we went through the gate –

STUART:

There's a huge room on the other side – full of building materials.

MEL:

A lot of stuff. Stuart says enough for a hundred ships.

STUART:

And Carolyn's said to me several times that if this job went well, there'd be more work where that came from.

DOCTOR:

But you don't have the capacity to build a hundred ships here. So... where are they going to build the others?

SCENE 77. INT. SHIP (BRIDGE)

F/X CAROLYN STILL ON THE BRIDGE.

CAROLYN:

Report, Danuta – what happened to those stowaways?

DANUTA:

They went up on deck and hid inside a blue box, ma'am.

CAROLYN:

How eccentric of them. Visionaries – show me.

SOLDIERS:

(OFF) Uvanturi.

F/X A HUM – AN IMAGE IS APPEARING IN THE AIR.

CAROLYN:

I see the box. What is it?

DANUTA:

The humans must have left it there during construction.

CAROLYN:

We don't need it. Tell the troops to cast Voderen Hain at the thing.

DANUTA:

Yes, ma'am.

SCENE 78. INT. TARDIS

F/X ACE IS STILL FLICKING CONTROLS.

ORLA:

Is that screen showing what's outside right now?

ACE:

Yeah, that's the scanner. He usually pushes this last... why isn't it doing anything?

F/X VIA SCANNER, THE LOW SOUND OF CHANTING.

SOLDIERS:

(CHANTING REPEATEDLY) Voderen hain. Voderen hain. Voderen hain.
[ETC, CONTINUING THROUGH:]

ORLA:

What are they doing?

ACE:

Who?

ORLA:

The ones who were shooting at us.

F/X THE TARDIS STARTS TO RATTLE ALARMINGLY.

ACE:

What the...?

ORLA:

You said this thing's meant to fly -

ACE:

Yeah, but not like this.

ORLA:

Then how -

ACE:

Hold onto something.

ORLA:

There's not a lot [to -]

ACE:

I know! Grab the console - anything!

SCENE 79. INT. SHIP (BRIDGE)

F/X SOLDIERS' CHANTING ON DECK IS AUDIBLE VIA MONITORS.

CAROLYN:

Good. Now — blast it overboard!

F/X THE CHANTING REACHES A PITCH — AND WITH AN ENERGY BLAST,
THE TARDIS IS SENT SPINNING AWAY. QUICK CUT TO:

SCENE 80. INT. TARDIS

F/X TARDIS SPINS HORRIBLY.

ACE & ORLA:
(CRY OUT)

SCENE 81a. INT. SHIPYARD

F/X DOCTOR STILL SCRABBLING IN THE RUBBLE.

MEL:

Maybe the TARDIS landed outside the yard?

STUART:

Why's it so important?

DOCTOR:

Many reasons, Stuart, chief among them being – (FOOT CAUGHT IN DEBRIS) Ah! Mel, could you give me a hand? My foot's stuck.

F/X TRIES TO SHIFT DEBRIS.

MEL:

(HELPING DOCTOR) Maybe if you slip your shoe off?

STUART:

Blue wooden phone booth, yeah?

MEL:

Yes! – Why?

STUART:

(PANICKED) It's right above us! It's headed right for us!

MEL:

Doctor...!

DOCTOR:

Take cover, Mel!

F/X HUGE CRASH AS TARDIS SLAMS INTO THE WRECKAGE ON THE FLOOR.

GRAMS DOCTOR WHO THEME

PART FOUR

GRAMS DOCTOR WHO THEME

REPRISE

DOCTOR:

(FOOT CAUGHT IN DEBRIS) Ah! Mel, could you give me a hand? My foot's stuck.

F/X TRIES TO SHIFT DEBRIS.

MEL:

(HELPING DOCTOR) Maybe if you slip your shoe off?

STUART:

Blue wooden phone booth, yeah?

MEL:

Yes! – Why?

STUART:

(PANICKED) It's right above us! It's headed right for us!

MEL:

Doctor...!

DOCTOR:

Take cover, Mel!

F/X HUGE CRASH AS TARDIS SLAMS INTO THE WRECKAGE ON THE FLOOR.

CONTINUES INTO:

SCENE 82. INT. SHIPYARD [CONTINUOUS]

F/X THE DUST SETTLES. STUART HURRIES OVER TO THE CRASH SITE.

STUART:

Melanie? Doctor! Are you all right?

F/X SILENCE FOR A MOMENT. THEN, SOME OF THE RUBBLE STIRS.

MEL:

(COUGHS)

STUART:

Melanie!

F/X DOCTOR ALSO EMERGES FROM THE RUBBLE.

DOCTOR:

We're fine! The TARDIS missed us. And I think... something's knocked my foot free. Yes!

MEL:

Lucky it didn't get knocked clean off.

STUART:

Weird. Your phone booth doesn't seem damaged at all.

DOCTOR:

Of course not! Takes more than being chucked off a flying ship to dent the old girl.

F/X THE TARDIS DOOR RATTLES...

STUART:

Hang about, there's someone inside!

F/X ... AND ACE STEPS OUT.

ACE:

That's not quite how I meant to do it, [but -]

MEL:

Ace! Did you fall off the Eorgem ship?

F/X ACE STEPS DOWN, ORLA EMERGES FROM BEHIND HER.

ORLA:

No, we were pushed.

STUART:

Orla!

ORLA:

Evening, boss.

DOCTOR:

Are you all right?

ORLA:

I'm fine.

MEL:

Help her down then, Stuart.

STUART:

Sorry.

F/X STUART REACHES UP AND HELPS ORLA DOWN.

ORLA:

It was weird – I didn't feel us hitting the ground at all.

DOCTOR:

Emergency Severance System. The interior and the exterior detach briefly so you don't feel the impact.

ACE:

Oh, great. You might have told me about that.

DOCTOR:

Ace, do you really want to sit down of an afternoon and listen whilst I list every single feature and function of the TARDIS?

ACE:

(SHE DOESN'T) Yeah.

MEL:

It'll have to wait for another time – right now we have more pressing concerns.

DOCTOR:

Indeed. There's a warship loose on this planet and they're going to build an awful lot more of them.

ORLA:

Their captain said something about 'hexing' the planet...?

DOCTOR:

I suspect that means they're going to conquer it.

STUART:

With one ship?

DOCTOR:

Having seen their technology, Stuart, I can say with confidence that we're dealing with a species who've been waging wars since dinosaurs ruled your planet. They have capabilities you can't comprehend. Yes, they most certainly can conquer your planet with one ship.

ORLA:

Then how are we meant to beat them? We don't have any weapons that'll be remotely effective.

ACE:

There might be one thing. If the Doctor can fix it.

SCENE 83. INT. SHIP (BRIDGE)

F/X THE SHIP IS IN FLIGHT.

DANUTA:

Speed, steady by seven.

CAROLYN:

Power consumption?

DANUTA:

Sailing on a casual whim at present, ma'am.

CAROLYN:

She flies beautifully.

F/X A HELICOPTER CAN BE HEARD COMING LEVEL WITH THE SHIP.

DANUTA:

Incursion incoming at fifty-five spinward.

CAROLYN:

Open a psychic channel.

F/X AN EERIE HUM RISES.

CAROLYN:

Hello. Are you trying to get our attention?

PILOT 1:

(D) Your attribution is not recognised, please confirm -

PILOT 2:

(D) It's a boat! I told you - it's a flying boat!

CAROLYN:

Silly creatures. Turn them into a flock of birds.

DANUTA:

Nior susir irco, surchon non maquila id.

F/X THE HELICOPTER TURNS INTO A FLOCK OF BIRDS. SCATTER.

CAROLYN:

Excellent!

SCENE 84. INT. SHIPYARD (STOCK ROOM)

F/X DOCTOR, ACE AND MEL ENTER.

ACE:

It was hidden under Vinny's shirt – like a corset..

DOCTOR:

And it definitely didn't fall into the gate?

ACE:

No – I remember, he chucked it into the corner.

F/X MEL PICKS IT UP.

MEL:

Is this it?

ACE:

Yep!

DOCTOR:

Let me see it.

F/X DOCTOR TAKES IT FROM HER.

ACE:

Vinny said it protected him against the Eorgem. Digital technology messes with their magic.

MEL:

That fits with the virus they infected me with.

DOCTOR:

Yes... this is a highly sophisticated projection system. Dynamically reacts to the wearer's movements and fills in their physicality to match the image, making it fully interactive.

ACE:

Problem is, we need to get close to them to do it. And we've only got one of those and there's loads of them.

DOCTOR:

I might be able to expand its field slightly, to protect several of us... although for that I'd need something capable of generating an environment.

MEL:

I know where we can find one of those.

SCENE 85. INT. SHIPYARD (OFFICE)

F/X ORLA IS RUMMAGING THROUGH A FILING CABINET. STUART ENTERS.

STUART:

Orla, what are you doing? Those are the staff records – they're confidential –

ORLA:

I need to find Lee's file.

STUART:

What for?

ORLA:

Because he's dead.

STUART:

(BEAT) How?

ORLA:

You don't want to know.

STUART:

I'm his employer – if he died at work, I have to take responsibility [for –]

ORLA:

Your client strung him up and cut out his heart and let him bleed into her new ship as part of some kind of occult ritual.

STUART:

(BEAT) Oh.

ORLA:

So I need to find his file so I can tell his wife –

STUART:

Don't – don't tell her that.

ORLA:

I wasn't going to. I was going to say... What can I say? We don't have the body.

STUART:

I don't know.

ORLA:

She'll be expecting him home, we have to tell her something – what do we say?

STUART:

I don't know!

ORLA:

Well you'd better think of something because this is because of you, Stuart.

F/X ORLA THROWS THE FILE AT HIM.

STUART:

I'm sorry.

ORLA:

It's all because of you!

SCENE 87. INT. SHIPYARD (BREAK ROOM)

F/X ACE ENTERS, FOLLOWED BY THE DOCTOR AND MEL.

ACE:

What happened to the arcade machine?

DOCTOR:

Mel blew it up.

ACE:

Nice.

MEL:

Doctor: if the memory of that machine is still intact, maybe that would work?

DOCTOR:

It might indeed!

F/X BEGINS RUMMAGING AROUND INNARDS OF MACHINE.

DOCTOR:

The processor is dead... but the memory core seems undamaged!

F/X DOCTOR STARTS WIRING IT INTO VINNY'S DISGUISE.

MEL:

If the Doctor can plug the memory into the projection unit, we can use that to generate the environment.

ACE:

But it's just a one-on-one beat-'em-up – the locations are about the size of this room.

DOCTOR:

That's about as far as I'll be able to stretch the range of this projection unit anyway. It still gives us a safe space.

MEL:

We just have to work out what to do with it.

ACE:

What if the ship's got one weak spot we can hit? Like the Death Star?

MEL:

Ace, I hardly think –

DOCTOR:

Wait, Mel. (TO ACE) Such as?

ACE:

Me and Orla saw inside their engine room. All their power came from this thing they called a blood crystal. Freaky stuff.

DOCTOR:

Would you be able to find it again?

ACE:

Orla would, she knows her way around.

MEL:

You mean go back to the ship?

DOCTOR:

Yes. It's much riskier than your original idea, but I think...
Mel, go and tell Stuart I need to ask a very large favour.

SCENE 88. INT. SHIPYARD (OFFICE)

F/X STUART ON PHONE.

STUART:

And the roof... just collapsed. Most people weren't in the yard when it happened, but - (PAUSE) I'm hoping we'll know more when the wreckage is cleared. But we haven't found him yet. I just thought you should know. (PAUSE) Yes - I'm sorry. I'll let you know as soon as I -

F/X MEL ENTERS.

MEL:

There you are.

STUART:

(ON PHONE) I'm sorry - I have to go.

F/X STUART PUTS PHONE DOWN.

ORLA:

That was awful, Stuart.

STUART:

What was I meant to do?

MEL:

Am I interrupting something?

ORLA:

Just don't sound so desperate to get off the phone.

STUART:

The Doctor said we have to do something!

MEL:

Actually, yes. That's why I'm here.

SCENE 89. INT. SHIPYARD (BREAK ROOM)

F/X DOCTOR STILL AT WORK ON THE PROJECTOR.

DOCTOR:

No, that's not right...

ACE:

Come on, Professor.

DOCTOR:

Ace, I am trying to patch together two pieces of technology made by civilisations that have never even met.

ACE:

It was your idea.

DOCTOR:

I'm having to build a conversion engine on the fly to allow the components to talk to each other...

F/X DOCTOR FINISHES WORK.

DOCTOR:

Right – put this on.

ACE:

What do you mean, put it on?

DOCTOR:

We need to test it before we go.

ACE:

But why me?

DOCTOR:

I think you'll like it when I show you how it works.

F/X ACE DOES PUT IT ON.

DOCTOR:

Right – activate it!

ACE:

OK. Er. How?

DOCTOR:

I used some of the buttons off the arcade machine. It's the one marked 'kick'.

ACE:

OK...

SCENE 90. INT. SHIPYARD

F/X MEL, ORLA AND STUART ARE WALKING ACROSS THE FLOOR.

STUART:

I'm not sure I can.

ORLA:

Stuart, you brought her here, you made the deal.

STUART:

It's not that I don't want to. I'm not sure I can. I'm not a very convincing liar.

MEL:

That is true. He forgot our anniversary once and made up some family drama as an excuse. Tied himself up in knots.

STUART:

Exactly. And you were only cross for a couple of days –

MEL:

It was a week, at least.

STUART:

But Carolyn might kill me.

MEL:

Stuart, this won't work unless the Doctor can pilot the TARDIS exactly. Nobody else has a chance of getting aboard the ship. It has to be you.

STUART:

All right, all right, I'll do it.

ORLA:

Of course you will.

F/X THE BREAK ROOM DOOR OPENS, THE DOCTOR AND ACE EMERGE. ACE IS LAUGHING.

DOCTOR:

I did tell you.

MEL:

What are you laughing about?

STUART:

(TO ACE) Yeah, and what are you wearing?

ACE:

This thing the Doctor's rigged is seriously wicked.

ORLA:

What does it do?

DOCTOR:

I'll explain in the TARDIS – assuming Stuart agrees to my plan?

STUART:

Yeah, sure.

DOCTOR:

Excellent. And cheer up! I think there's a more than even chance this will work.

SCENE 91. INT. SHIP (BRIDGE)

F/X CAROLYN IS STILL PUTTING THE SHIP THROUGH ITS PACES.

CAROLYN:

Do I see an island down there?

DANUTA:

Yes, ma'am. It's known locally as the Isle of Man.

CAROLYN:

I think we should encase it in ice.

DANUTA:

Very good, ma'am.

F/X AM EERIE WHINE SOUNDS.

CAROLYN:

Who's hailing us now?

DANUTA:

Someone from the shipyard.

CAROLYN:

How?

DANUTA:

Via the gate.

CAROLYN:

Visualise them.

F/X THE VISUALISER APPEARS: STUART SOUNDS BREATHLESS AND PANICKY.

STUART:

(D) Carolyn!

CAROLYN:

Cardinal Archmage Lynfess, please. Actually, I'd rather you called me ma'am. Stuart – who taught you how to use the gate?

STUART:

(D) Doesn't matter. Listen! There's someone here plotting against you.

CAROLYN:

Well they've left it a bit late, we've gone. We'll pay for the damage, by the way.

STUART:

(D) No – there's someone here, a spy for your enemies.

CAROLYN:

We know, he was dealt with.

STUART:

(D) He wasn't the only one. Look - I can tell you about him but they know I'm talking to you - it isn't safe for me here! Please -

DANUTA:

(LOW) We could just let them kill him, ma'am.

CAROLYN:

(LOW) No, he's proved useful and his ambition makes him easy to manipulate. (RAISES VOICE) Let him through the gate.

STUART:

(D) Right -

F/X STUART STEPS THROUGH THE GATE AND ONTO THE BRIDGE.

STUART:

Wow. So this is it, up [and -]

CAROLYN:

Just tell me about this spy.

SCENE 92. INT. TARDIS

F/X DOCTOR WORKS AT THE CONSOLE.

MEL:

Is the TARDIS alright?

DOCTOR:

The repairs aren't entirely complete, but I think she can manage a short hop.

ACE:

A short hop into a specific room inside a moving object and you're not amazing at steering this thing at the best of times.

DOCTOR:

But we should have some assistance, Ace, so I think we'll make it. Orla, how long has Stuart had?

ORLA:

Fifteen minutes.

DOCTOR:

That should be long enough. No signal yet.

MEL:

What did you give him?

DOCTOR:

I removed part of the shield oscillator from the TARDIS and put it in Stuart's pocket. TARDIS components give off a unique energy signal, which we should be able to lock onto.

MEL:

And... you don't need this shield oscillator?

DOCTOR:

Not right now. Not unless their ship is equipped with a magno-grab, which I find highly [unlikely -]

F/X A REPEATED 'PING' FROM THE CONSOLE.

DOCTOR:

That's what we've been waiting for! The ship is currently flying over the Irish Sea...

F/X DOCTOR STARTS OPERATING THE CONTROLS.

DOCTOR:

Now, when we land you need to stay within about ten metres of Ace at all times.

ORLA:

What's that in feet?

MEL:

About thirty.

ORLA:

Thanks.

DOCTOR:

We need to make our way to the ship's engine room. I'm going to land as close by as possible, but we may have some distance to make up and there'll be resistance.

MEL:

And how do we deal with that resistance?

ACE:

I've got that covered.

DOCTOR:

Everyone – cross your fingers!

F/X DOCTOR OPERATES THE DEMATERIALISATION CONTROL.

SCENE 93. INT. SHIP (CORRIDOR)

F/X THE TARDIS LANDS. DOOR OPENS, DOCTOR EMERGES WITH ORLA.

DOCTOR:

Orla – how close are we to the engine room?

ORLA:

Pretty close. It's on the next deck down.

DOCTOR:

Splendid.

ORLA:

So we need to reach those stairs and then go along [about sixty –]

F/X A SOLDIER ENTERS THE CORRIDOR AND SEES THEM.

SOLDIER:

(OFF) Intruders!

F/X SOLDIERS START RUNNING TOWARDS THE TARDIS.

DOCTOR:

Ace! Switch on!

F/X ACE EMERGES FROM THE TARDIS.

ACE:

On it –

F/X ACE SWITCHES ON THE PROJECTOR: SUDDENLY, THEY'RE SURROUNDED BY THE WORLD OF THE ARCADE GAME (WITH MUSIC). ACE IS NOW EIGHT FEET TALL AND HER VOICE HAS THE SCRATCHY, DISTORTED SOUND OF A CHARACTER IN THE GAME.

ACE:

Alright, which one of you Goth stormtroopers is going down first?

F/X WHILST THE FOLLOWING CONVERSATION TAKES PLACE, ACE IS BEATING UP A SUCCESSION OF THE SOLDIERS. WHEN SHE STRIKES THE WORKERS, HER PUNCHES AND KICKS SOUND LIKE THOSE IN THE GAME.

MEL:

What did you do?

ORLA:

She looks a bit like that character in the game – Mighty Mizuko.

MEL:

She's about eight feet tall!

ORLA:

She's the best character – she's got a longer range on her kicks than any of the others.

DOCTOR:

I plugged Vinny's projector into the engine of the game, so now the wearer takes on the appearance of the character in the game and the immediate area becomes the game environment.

MEL:

But it's just a hologram, isn't it?

DOCTOR:

A digital projection, yes. But the Eorgem are uniquely vulnerable to digital technology – it weakens their own powers.

ACE:

(OFF) Haha! This is wicked.

DOCTOR:

(CALLS) Ace! This is serious.

ACE:

(OFF) That's the last of them.

DOCTOR:

For now. But there'll be more. Let's get moving. Remember, stay close to Ace!

F/X EVERYONE RACES ALONG THE CORRIDOR.

SCENE 94. INT. SHIP (BRIDGE)

F/X STUART'S STILL TALKING TO CAROLYN. HE'S UNCOMFORTABLE.

STUART:

He says he's already made contact with the governments of other countries –

CAROLYN:

Oh dear.

STUART:

And when you launch your attack, they're ready to come back at you – they're much more powerful than you're expecting.

CAROLYN:

Mm. I don't buy it.

STUART:

But why take the risk? You could just continue to work in secret – I won't tell anyone, [and –]

F/X THE ALARM SOUNDS.

CAROLYN:

Stowaways again?

DANUTA:

I... think so, ma'am.

CAROLYN:

I thought you swept the entire ship after the last lot?

DANUTA:

We did, we went [through –]

CAROLYN:

Deal with them, Danuta, or I'll sacrifice you to the ship.

DANUTA:

I will, ma'am.

CAROLYN:

She's getting hungry, you know. And she says you look delicious.

DANUTA:

I'm... flattered.

STUART:

(NERVOUS LAUGH) You talk to the ship?

CAROLYN:

Of course. (TO DANUTA) Where are they?

DANUTA:

Er, the visionaries say the intruders are on deck three, spinward side. And... they've taken out nine of our troops already.

CAROLYN:

Nine?

DANUTA:

According to this, yes.

CAROLYN:

How?

DANUTA:

They seem to have brought with them a creature impervious to [our -]

CAROLYN:

Go and deal with this personally.

DANUTA:

At once.

F/X DANUTA LEAVES THE BRIDGE.

CAROLYN:

(TO STUART) You know something about this.

STUART:

No, no.

CAROLYN:

Yes, yes. (TO SOLDIERS) Pin him.

F/X CHANTING FROM SOLDIERS.

SOLDIERS:

Sumaviv isin sisilicaf.

STUART:

(CRIES IN PAIN)

CAROLYN:

Tell me why they're here and what they're doing.

SCENE 95. INT. SHIP (CORRIDOR)

F/X THE DOCTOR'S PARTY ARE MARCHING ALONG, THE GAME MUSIC STILL PLAYING. THEY STOP.

ORLA:

The engine room's down those steps there.

ACE:

(D) Right!

DOCTOR:

Wait, Ace! Let me plug in again.

F/X DOCTOR PLUGS BACK INTO THE PROJECTOR, STARTS OPERATING VIA THE TOUCHSCREEN.

MEL:

What's the problem?

DOCTOR:

I need to make sure the deck below is incorporated into the environment...

F/X THE WORLD AROUND THEM FIZZLES AND CRACKLES: THE GAME MUSIC SKIPS AND JUDDERS.

DOCTOR:

Just need to summon up one of the other game levels and patch it over...

F/X BLEEP.

DOCTOR:

Done.

ACE:

(D) Let's go then!

F/X ACE STARTS DOWN THE STEPS.

SCENE 96. INT. SHIP (CORRIDOR)

F/X ON THE NEXT DECK DOWN: THE BACKGROUND MUSIC HAS INDEED CHANGED. BUT AS ACE DESCENDS THE STEPS, THERE ARE MORE SOLDIERS HERE.

SOLDIER:

There they are!

ACE:

(D; OFF) Yeah, here we are!

SOLDIER:

Singam te subitanep –

ACE:

(OFF) Geronimo!

F/X ACE LEAPS FROM THE STAIRS AND LANDS ON THE SOLDIER. GAME COMBAT NOISES AGAIN.

SOLDIER:

Oof!

F/X MORE SOLDIERS ARE APPROACHING.

ACE:

(D) Might bust out some special moves.

F/X ACE LANDS PUNCHES ON THE SOLDIERS AS THEY COME AT HER IN WAVES. MEANWHILE, MEL, ORLA AND THE DOCTOR MARCH PAST.

MEL:

Ace, stop showing off.

DOCTOR:

Which way now, Orla?

ORLA:

End of that corridor there.

DOCTOR:

Come on!

SCENE 97. INT. SHIP (BRIDGE)

F/X STUART STILL IN GREAT PAIN.

CAROLYN:

You know what the best part is? None of this pain is physical. So it won't kill you.

STUART:

P... plea-

CAROLYN:

I know that might sound good, but it means this torture will last indefinitely. Unless I get bored and cut out your heart and feed it to the engines.

STUART:

No - no, you -

CAROLYN:

Wait - I saw that look on your face when I said engines. What about the engines?

STUART:

N-nothing -

CAROLYN:

Danuta, their target is the engines.

SCENE 98. INT. SHIP (ENGINE ROOM)

F/X DOCTOR THROWS OPEN THE DOOR; HE, ORLA AND MEL WALK IN.

ORLA:

Ugh – I can still smell the blood.

DOCTOR:

We're here! Ace, get in here and we can [all –]

F/X DANUTA STEPS FROM THE SHADOWS, ALONG WITH OTHER SOLDIERS.

DANUTA:

I'm afraid you won't be doing anything.

MEL:

Uh-uh.

DANUTA:

Destroy him.

F/X A SMALL GROUP OF SOLDIERS STARTS TO CHANT.

SOLDIERS:

Singam te subitanep (REPEAT)

DOCTOR:

(CALLS) Ace!

F/X ACE ENTERS, AND THE ENVIRONMENT MORPHS: THE MUSIC STARTS.

ACE:

(D) Don't panic, I'm here.

F/X THE SOLDIERS' VOICES SOUND MORE HOLLOW NOW.

DANUTA:

What have you done?

DOCTOR:

Wouldn't you like to know.

DANUTA:

The woman is doing this. The giant one. Kill her.

ACE:

(D) Come on then –

F/X ACE ENGAGES THE SOLDIERS IN COMBAT: IT'S NOT SO EASY THIS TIME, ACE IS TIRING.

ORLA:

Is she OK?

DOCTOR:

She's getting tired. Just because their powers are diminished, doesn't stop them from attacking altogether.

MEL:

Then let's hurry! What do we need to do?

DOCTOR:

I was hoping the power core would shut down as soon as it came into contact with the digital environment...

ORLA:

And it hasn't?

DOCTOR:

I don't know. I don't know what it looks like when it's – HURK!

F/X DANUTA HAS GRABBED THE DOCTOR BY THE NECK.

MEL:

Doctor?

ACE:

(D) Put him down!

DANUTA:

Switch off your vile device, or I kill this man.

DOCTOR:

Don't turn it off, Ace.

ACE:

(D) Put him down, toerag.

DANUTA:

I said, switch it off!

ACE:

(D) I've dealt with the rest of your lot – you're the last one left!

F/X THE ENGINES START DROPPING.

DOCTOR:

Ah. You hear that?

DANUTA:

Stop this.

F/X THE ENGINES STOP.

DOCTOR:

That's your engine dying. Your technology can't function in this environment.

MEL:

Then... the ship will just fall out of the sky.

DANUTA:

No. The crew's magic will keep it aloft -

DOCTOR:

For a while. But if that worked on a longer-term basis, you wouldn't need engines, would you?

F/X A SPITTING, BUBBLING SOUND COMES FROM THE FURNACE.

MEL:

Ugh - what's that in the furnace?

ORLA:

They called it a blood crystal before -

DOCTOR:

Yes, and it's decaying. In less than a minute it'll be useless.

DANUTA:

Switch off your device -

DOCTOR:

You're too late. Your ship is doomed. Let me go and I'll take you home.

DANUTA:

Why would you do that?

DOCTOR:

Because I don't let anyone die if they don't have to.

DANUTA:

But if I let you go, they'll kill me.

DOCTOR:

If you don't let me go, you'll die anyway. Up to you.

DANUTA:

(BEAT) Fine.

F/X DANUTA RELEASES THE DOCTOR.

DOCTOR:

Thank you.

ACE:

(D) Did you mean that about taking him with us?

DOCTOR:

Of course.

MEL:

Can I point out that we are in the ship and the ship is falling out of the sky?

DOCTOR:

You can, but aren't you forgetting something?

ORLA:

(BEAT) Stuart!

DOCTOR:

Ace – leave the projector here.

ACE:

(D) Awww. I like being eight feet tall and doing roundhouse kicks.

DOCTOR:

We need to be sure nobody comes in to repair the damage.

ACE:

(D) Alright.

F/X ACE PULLS OFF THE VELCRO PROJECTOR.

DOCTOR:

Orla – you and Ace go back to the TARDIS, I've put some sticky notes on the console, follow the instructions and you'll be ready to take off as soon as we come back.

ORLA:

OK.

DOCTOR:

(TO DANUTA) What's your name, old chap?

DANUTA:

Suborchest Danuta.

DOCTOR:

Delighted to meet you. Have you seen Stuart Dale?

SCENE 99. INT. SHIP (BRIDGE)

F/X THE SHIP IS DROPPING OUT OF THE SKY.

CAROLYN:

Station 3, report – what's happening?

SOLDIER #3:

(OFF) We're losing elevation.

CAROLYN:

I gathered that – why?

SOLDIER #3:

(OFF) Engine power has failed, ma'am.

STUART:

I'm afraid you broke your guarantee by taking it out of the yard before it was finished, so we can't refund [your –]

CAROLYN:

Shut up. Socrita.

F/X CAROLYN SMITES HIM WITH A PSYCHIC BLAST.

STUART:

(CRIES OUT IN PAIN AND FALLS BACK)

CAROLYN:

(CALLS) All crew – your priority is keeping the ship aloft! Everyone! (BEAT) And hoist him up.

STUART:

Oh no. No –

F/X SOLDIERS BRING CHAINS DOWN FROM THE CEILING, ATTACH THEM TO STUART.

CAROLYN:

Yes. Another sacrifice should bolster us enough to effect a landing – and then we can repair.

F/X CAROLYN PULLS A KNIFE.

CAROLYN:

You should have good blood. You're not a vegetarian, are you?

STUART:

Yes. Yes, I am.

CAROLYN:

You are a terrible liar. Thanks for all your work, but we'll take it [from –]

F/X DOCTOR ENTERS, FOLLOWED BY MEL AND DANUTA.

DOCTOR:

Wait!

CAROLYN:

No, I don't want to.

MEL:

Stuart – are you all right?

STUART:

Not really.

DOCTOR:

You will listen to me, because you'll die if you don't.

CAROLYN:

Who are you?

DOCTOR:

I'm the Doctor. And I've just won.

CAROLYN:

This is the most powerful vessel on this planet and my troops have powers beyond anything you can dream of.

DOCTOR:

But you also have a basic weakness, and that's why your empire collapsed in the first place, isn't it? You're utterly incompatible with a mode of technology that most civilisations develop eventually.

CAROLYN:

I'm going to kill this man and then take over this planet.

MEL:

It's pointless. Your blood crystal is dying and your furnace is damaged beyond repair.

CAROLYN:

I don't believe you.

DANUTA:

It's true. The digital contagion is spreading through the ship

—

CAROLYN:

I take it you failed, then, Danuta?

DANUTA:

Because you launched the ship before we were ready, before we'd had a [chance -]

CAROLYN:

How dare you -

F/X THE SHIP IS STARTING TO BREAK UP - DISTANTLY, WE CAN HEAR PARTS OF IT COLLAPSING.

DOCTOR:

The workplace politics can wait. Lynfess, release Stuart.

CAROLYN:

No.

DOCTOR:

We can save you - and your crew. This ship is doomed.

CAROLYN:

(CALLS) I'll kill anyone who deserts their station.

DOCTOR:

Anyone who doesn't desert their station will die anyway.

SOLDIERS:

(CONSTERNATION AT THIS)

DOCTOR:

Face it, Lynfess - your attempt at conquering Earth is over. These people are developing digital technology so fast, this planet will be intolerable to you within a matter of years. You got here a fraction too late.

CAROLYN:

We can see to that. You've seen what we can do, I'll make sure they never develop anything more advanced than [a -]

STUART:

No you won't.

F/X CHAIN CREAKS AS STUART SWINGS TOWARDS HER.

CAROLYN:

Wh-

F/X STUART KICKS CAROLYN IN THE HEAD.

MEL:

Nice kick!

STUART:

Thanks. I did karate at school.

DOCTOR:

Mel – help me get him out of these chains!

F/X STUART'S CHAINS ARE REMOVED.

STUART:

Thank you.

MEL:

Thank you. I thought she was going to keep talking until we crashed.

CAROLYN:

(WINDED) This ship won't crash. I'll bring it in –

DANUTA:

No you won't.

F/X DANUTA KICKS HER IN THE STOMACH.

ACE:

Nasty kick.

MEL:

Never mind that – put the chains on her.

F/X THEY DO SO.

DOCTOR:

Mr Danuta? What's our course?

DANUTA:

Downwards – what does it matter?

DOCTOR:

I'd prefer it if this ship didn't crash into the centre of Belfast, that's all.

STUART:

Send it into the sea, is what he means.

MEL:

And well clear of the coast – we don't want to cause a tidal wave.

DANUTA:

Into the sea it is.

F/X DANUTA OPERATES SOME CONTROLS.

DANUTA:

We surrender, Doctor.

CAROLYN:

No!

DOCTOR:

Jolly good. Follow Mel!

MEL:

(OFF) This way!

F/X EVERYONE HEADS FOR THE DOOR.

DOCTOR:

I feel I should offer you one last chance. But I think we both know if I took those chains off you'd try to kill me.

CAROLYN:

I won't pretend otherwise.

DOCTOR:

Enjoy going down with your ship.

F/X DOCTOR LEAVES THE ROOM.

CAROLYN:

Oh, don't worry. I will!

SCENE 100. INT. TARDIS

F/X ORLA AND ACE STAND AT THE CONSOLE, FLICKING SWITCHES.

ACE:

Right, I think that's everything.

ORLA:

How long do we wait?

ACE:

They'll make it, just [wait -]

F/X SUDDENLY THE DOOR OPENS. EVERYONE PELTS IN. MEL, STUART, DANUTA AND SEVERAL OTHER EORGEN.

ORLA:

You made it!

STUART:

Just about.

MEL:

We have a few prisoners of war too.

F/X DOCTOR RUNS IN LAST.

DOCTOR:

That's everyone! Let's go!

ORLA:

Right!

F/X ORLA CLOSES THE DOORS.

SCENE 101. INT. SHIP (CORRIDOR) [CONTINUOUS]

F/X THE TARDIS DEMATERIALISES.

SCENE 102. INT. SHIP (BRIDGE)

F/X CAROLYN'S ALONE ON THE BRIDGE.

CAROLYN:

The Doctor thinks he won. Doesn't he know, since I was a little girl I dreamed of dying like this? In the next world, the pure world free of contagion, this ship will be mine. All mine.

SCENE 103. EXT. SEA

F/X ALL CALM. THE SHIP ZOOMS OUT OF THE SKY... AND HITS THE WATER WITH AN ALMIGHTY SPLASH.

SCENE 104. INT. SHIPYARD

F/X THE TARDIS LANDS. DOOR OPENS, DOCTOR STEPS OUT, FOLLOWED BY DANUTA.

DOCTOR:
There we are.

DANUTA:
So... your box really is a ship.

DOCTOR:
I told you.

DANUTA:
How does it work?

DOCTOR:
I'm not telling you. Now. Under the terms of your surrender, you all go through the gate and tell your superiors Earth is unsuitable for your purposes.

DANUTA:
Yes, yes, understood.

DOCTOR:
And I'll see to it the gate is destroyed when you're gone.

DANUTA:
(TO OTHERS) Come on. We're going home.

SCENE 105. INT. SHIPYARD

F/X STUART STANDS OUTSIDE, TALKING TO ORLA.

STUART:

I'd offer to give you a raise, Orla. But I'm not sure if any of us have jobs.

ORLA:

Yeah. I feel like I should say, saving the world is reward enough for me. But I would quite like a reward.

F/X MEL JOINS THEM.

MEL:

The Eorgem have gone. And they're not coming back.

STUART:

They should never have been here. I knew, deep down, this was wrong – I just wanted it to work out.

ORLA:

So what are you going to do now?

STUART:

I don't know.

MEL:

Maybe you should think of something.

STUART:

What?

MEL:

You were proud of how you brought this town back together – you gave them hope. And look what happened. You promised them something and maybe you still owe it to them.

STUART:

That's not fair.

ORLA:

Really?

STUART:

Well... Do you want to stay, Melanie? Help? The job's still on the table.

MEL:

(BEAT) No. Thank you. I'm happy doing what I'm doing.

F/X ACE POKES A HEAD OUT OF THE TARDIS.

ACE:

You are coming, then?

MEL:

Of course! Goodbye, Stuart.

STUART:

Really goodbye?

MEL:

I think so.

F/X DOCTOR'S VOICE COMES FROM INSIDE.

DOCTOR:

(OFF) I told you she wouldn't really leave.

MEL:

(CALLS) Oh, you did, did you? (WALKING INTO TARDIS) Well let me tell you, Doctor -

F/X DOOR CLOSES, TARDIS DEMATERIALISES.

GRAMS DOCTOR WHO THEME